

# Yarnwise

*written by knitters, for knitters*

JUL/AUG 2013 • ISSUE SIXTY-TWO

EXCLUSIVE INTERVIEW

## Franklin Habit

The Chicago-based designer on knitting, teaching and his love of all things British

## CUSTOM KNITS

How to measure for a perfect fit

## Make the change!

*A handy guide to substituting yarns with confidence*

**14**  
patterns from  
beginner to  
advanced

Sizes  
30"-50"

## Openwork tee Hazy days

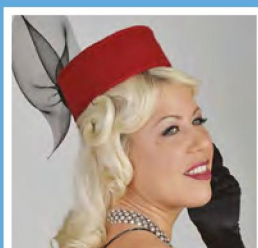
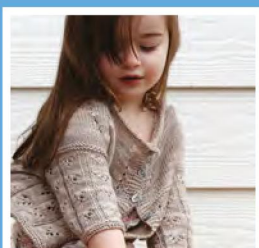
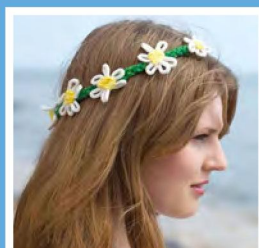
*Make Nicky Barfoot's stunning beach top*



**MAKE YOUR OWN UNIQUE & SEAMLESS LACE PANEL CARDIGAN**

## More to make

- DAISY HEADBAND
- ISABELLA CARDIGAN
- GRACE HAT
- WISTFUL CARDIGAN



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and **demonstrations** for all creative crafters

## AUTUMN SHOWS



THURS 12 - SAT 14 SEPTEMBER

### **CREATIVE STITCHES & HOBBYCRAFTS**

EVENTCITY, MANCHESTER

THURS 26 - SUN 29 SEPTEMBER

### **CREATIVE STITCHES & HOBBYCRAFTS**

WESTPOINT, EXETER

THURS 24 - SUN 27 OCTOBER

### **CRAFTS FOR CHRISTMAS HOBBYCRAFTS**

SECC, GLASGOW

THURS 7 - SUN 10 NOVEMBER

### **CRAFTS FOR CHRISTMAS HOBBYCRAFTS ART MATERIALS LIVE**

NEC, BIRMINGHAM

FRI 8 - SUN 10 NOVEMBER

### **CAKE INTERNATIONAL**

THE SUGARCRAFT, CAKE  
DECORATING & BAKING SHOW  
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written by knitters, for knitters  
**Yarnwise**

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**TAILOR MADE PUBLISHING LTD**  
PO Box 6337  
Bournemouth BH1 9EH  
+44 (0)1202 586848

Printed by Precision Colour Printing  
Haldane, Halesfield 1 Telford,  
Shropshire TF7 4QQ  
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**t** @yarnwise

Welcome!



This issue has been such a joy to put together – from spending a day on a sunny beach (it's a hard life!) to laughing out loud while editing the Franklin Habit interview. Franklin is such a down-to-earth guy, with an amazing sense of humour and I am now officially the Number One Fan of his wayward lodger, Dolores the Sheep.

Franklin tells us all about his rather unorthodox design process too – he says he is surprised he gets anything done, but we are very glad he does! Find out more on pg 20.

I am constantly amazed by the versatility of yarn – it's wonderful how the same skein or ball can become a completely different fabric in someone else's hands, or how one design can be interpreted in a different way by simply changing the yarn. Yarn substitution is an area that many knitters feel nervous about, and may stick to the suggested yarn, right down to the colour. We like to encourage knitters to step out of their comfort zone, realise they have permission to break the rules and to make what they knit unique! Ewa Shephard takes a look at how to substitute with confidence on pg 54.

We've some great designs for you too this month; they're perfect for the summer. Laura Zukaite (who we interviewed in Issue 58) created a glamorous tunic (on pg 46). It's light, airy and cool enough for the warmest of days. Libby Summers (who is currently launching a brand new yarn range) designed the Fife bag (pg 26), inspired by coastal walks and is just the right size to carry your daily essentials. Our cover design, the Openwork Tee by Nicky Barfoot (pg 6) is so versatile, it would be ideal for taking on holiday.

While you are on holiday, do take snaps of yourself knitting in exotic locations or reading the latest issue of *Yarnwise*! We'd love to see them and may print them, too!

Enjoy the issue,

**Zoë**

**Zoë Clements, Editor**

**Drop me a line at** [zoe@tailormadepublishing.co.uk](mailto:zoe@tailormadepublishing.co.uk)



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EXCLUSIVE  
INTERVIEW



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## WHAT'S ON THE COVER?

### Lace Cardigan

By **Simona Merchant-Dest**

Multiple lace panels make this an interesting knit, plus instructions on how to personalise it too



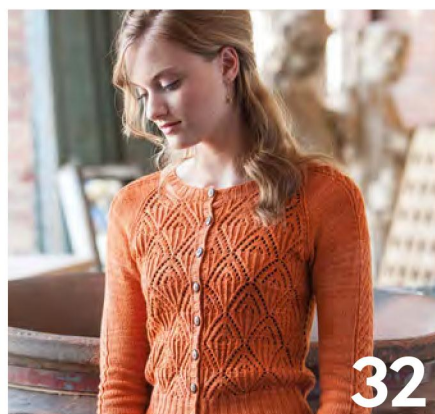




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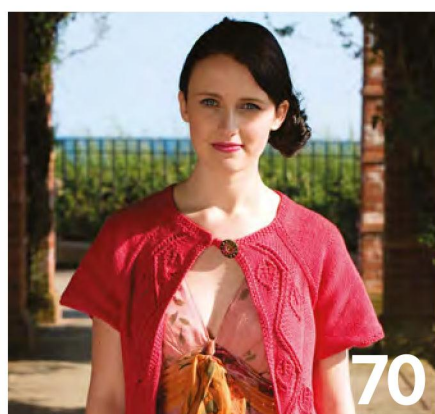
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## 14 *Gorgeous* PATTERNS

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# Openwork Tee

This mesh-style tee with i-cord drawstrings is perfect for a day at the beach – light, airy, cool and comfy. Now all you need is the weather to match!



## DESIGNER NICKY BARFOOT

When not designing knitwear, Nicky Barfoot is a mixed media artist who combines knitting with other artistic media such as drawing, painting, printing and photography. Nicky has a City and Guilds in Hand Knit Textiles and a Foundation Degree in Stitched Textiles. More information on Nicky and her work can be found at [www.nickybarfoot.wordpress.com](http://www.nickybarfoot.wordpress.com).

## DIFFICULTY INTERMEDIATE

### SKILLS USED

- Increasing
- Decreasing
- Lace stitches
- Pick up & knit
- Knitting in rounds
- Knitting in rows
- Working from a chart
- Seaming
- Provisional Cast On
- i-cord

### YARN USED

**Debbie Bliss, Prima**  
 ■ 80% viscose (bamboo), 20% merino wool  
 ■ 50g/100m/109yd  
 ■ Colour: Coral

### EASE

- 8-13cm/3-5in positive ease

### TENSION

- Work 21 sts and 29 rows in pattern to measure 10x10cm or 4x4in using 4mm (US 6) needles or size to obtain correct tension

### NOTIONS

- Two 3.25mm (US 3) circular needles – 80cm/31½in long
- 3.25mm (US 3) circular needle – 40cm/16in long
- 4mm (US 6) circular needle – 40cm/16in long
- 4mm (US 6) circular needle – 80cm/31½in long
- 4mm (US 6) straight needles
- Two stitch markers
- Two 4mm (US 6) DPNs
- 3.25mm (US 3) crochet hook
- Small amount of smooth waste yarn for provisional cast on
- Tapestry needle
- Safety pin for threading drawstring through casing

“With brightly coloured, openwork knitwear very much on trend for Summer 2013, I wanted to welcome the warmer weather with a relaxed sweater that is begging to be thrown on over a bikini top and shorts by day, or teamed with a camisole and pair of linen trousers for dining al fresco by night.”

## BODY

Cast  
ON

Using the crochet hook and waste yarn, provisionally cast on 200 (222: 246) sts onto 3.25mm (US 3) circular needle. See page 64 for provisional cast on instructions if needed. Join to work in the round, taking care not to twist the sts, pm.

**Rnds 1-6:** Knit, pm after 100 (111: 121) sts.

**Rnd 7:** Purl to create fold line for hem.

**Rnds 8-9:** Knit.

Make hole for drawstring as follows:

**At beg of Rnd 10:** Turn work and working back and forth in st st in rows, k1, p to last st, k1, turn work.

**Next row:** Knit.

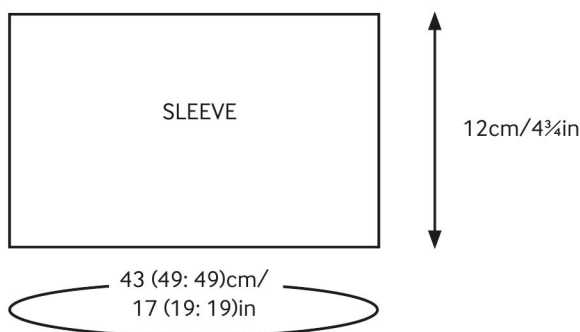
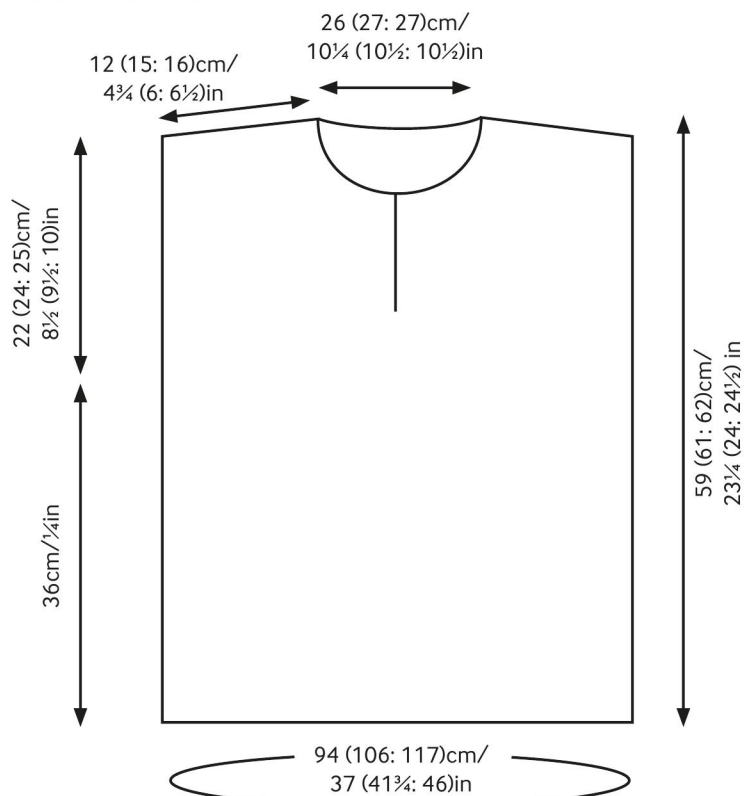
**Rnds 12-13:** Return to working in the rnd and knit.

Remove provisional cast on and place live sts onto ➡

|                      |     |      |      |       |
|----------------------|-----|------|------|-------|
| <b>Finished bust</b> | 94  | 106  | 117  | cm    |
|                      | 37  | 41¾  | 46   | in    |
| <b>Length</b>        | 59  | 61   | 62   | cm    |
|                      | 23¾ | 24   | 24½  | in    |
| <b>Yarn used</b>     | 9   | 11   | 12   | balls |
| <b>Total metres</b>  | 870 | 1012 | 1125 | m     |
| <b>Total yards</b>   | 951 | 1107 | 1230 | yds   |



## SCHEMATIC



a second 3.25mm (US 3) circular needle.

Fold hem at purl ridge and (holding cast on sts behind working sts), purl one rnd working both sets of sts tog, dec 1 (0: 0) st at beg of rnd and after the second marker. 198 (222: 246) sts, (99 [111: 123] sts between each stitch marker)

Change to 4mm (US 6) circular needle and cont to work in the rnd, begin patt as follows:

**Rnds 1-2:** K3, \*(k1 tbl) 3 times, k3; rep from \* to first m, k3 \*(k1 tbl) 3 times, k3; rep from \* to second m.

**Rnd 3:** K1, k2tog, yo, \*(k1 tbl) 3 times, yo, sl1, k2tog, pssso, yo; rep from \* to last 3 sts before first m, yo, ssk, k1, then rep instructions again for second set of 99 (111: 123) sts to end of rnd.

**Rnd 4:** As rnds 1 and 2

Cont in patt as set until work measures 36 (36: 36)cm or 14 (14: 14)in, ending with a Rnd 3, inc by 1 st at end of this last rnd. 199 (223: 247) sts

### Divide For Armholes

Turn work so WS is facing.

**Next row (WS):** Beg to work back and forth in rows across sts, change to 4mm (US 6) straight needles (if preferred), and (leaving sts for front on the circular needle to be worked later) cont with patt as follows: k1, p3, \*(p3 tbl) 3 times, p3; rep from \* to m, inc by 1 st into last st. 101 (113: 125) sts

Turn work.

**Next row (RS):** K4, \*(k3 tbl) 3 times, k3; rep from \* to last st, k1.

**Next row and all further WS rows:** K1, p3, \*(p3 tbl) 3 times, p3; rep from \* to last st, k1.

Working 1 garter st selvedge at row ends, cont in patt as set, working the WS rows as given above. Work for an armhole depth of 20 (22: 23)cm or 8 (8.5: 9)in, ending with a WS row.

## NECK

### Shape Back neck

**Next row (RS):** Work 35 (40: 46) sts in patt, turn. Work each side of neck separately as follows.

**Next row:** Cast off 3sts at beg next and foll 2 alt rows. 26 (31: 33) sts

### Shape Shoulder

**Next row (RS):** Cast off 7 (9: 11) sts, patt to end. 19 (22: 26) sts

**Next row (WS):** Cast off 3sts, patt to end. 16 (19: 23) sts

**Next row (RS):** Cast off 7 (9: 11) sts, patt to end. 9 (10: 12) sts









Work one WS row.  
Cast off rem 9 (10: 12) sts on RS of work.

With RS facing, rejoin yarn to work and cast off centre 31 (33: 33) sts, patt to end.

Work to match first side, reversing all shaping.

With WS facing, rejoin yarn to front sts at armhole and work one WS row, inc to 101 (113: 125) sts by adding the selvedge sts to both ends of row as for back.

### Divide For Front Neck Opening

**Next row (RS):** Patt 49 (55: 61) sts and turn. Working on this side of front neck first. Keeping patt correct, dec 1 st at front opening edge on next 8 rows. 41 (47: 53) sts

Cont straight until 23 (23: 25) rows less have been worked to shoulder than on back ending with WS facing for next row.

### Shape Neck

**Next row (WS):** Cast off 6 sts, work to end. 35 (41: 47) sts  
Dec 1 st at neck edge of next 9 (9: 9) rows, foll 2 (4: 3) alt rows, and foll 4<sup>th</sup> row 1 (0: 1) time. 23 (28: 34) sts  
Work 5 rows straight, ending with RS facing for next row.

### Shape Shoulders

With RS facing cast off 7 (9: 11) sts at beg of next and foll alt row. 9 (10: 12) sts  
Work 1 WS row.  
Cast off rem 9 (10: 12) sts on RS of work.

With RS facing, rejoin yarn to rem sts, cast off 3 sts and patt to end. Work to match first side, reversing all shapings.  
Join both shoulder seams.

## SLEEVES

With RS facing and using shorter 4mm (US 6) circular needle, start at armhole, pick up and knit 90 (102: 102) sts evenly around armhole edge.

Join in the rnd and PM to mark start of rnd.

Cont in patt as follows:

**Rnds 1-2:** \*K3, (k3 tbl) 3 times; rep from \* to end of rnd.

**Rnd 3:** \*Yo, sl1, k1, pssso, yo, (k3 tbl) 3 times; repeat from \* to end of rnd.

**Rnd 4:** As rnds 1 and 2.

Cont in patt to sleeve length 10cm or 4in, finishing on Rnd 1 or 2.

Change to shorter 3¼mm (US 3) circular needle and purl one rnd.

Knit 6 rnds.

Purl 1 rnd to create hem fold line.

Knit 6 rnds.

With WS tog, fold hem at purl ridge and hold live sts in front of the WS of sts in the first rnd of hem. Cast off by picking up and knitting together each st in first rnd of hem with the corresponding live st on the needle.

## FINISHING

### Front Neck Opening Edge

Using two 4mm (US 6) dpns, cast on 5 sts.

Work an i-cord as follows: knit to end of row. Without turning work, slide sts back up needle, pull yarn around back from last st worked to first st on needle and knit another row. Continue until i-cord fits around front opening.

Cast off.

Sew in place.

### Neck Edging

Work another i-cord to fit around the neck edge, including approximately 21cm or 8¼in overhang on either side for the neck ties.  
Sew in place.

### Lower Edge Drawstring

Produce a 5 st i-cord, measuring approx 150cm or 59in in length, or long enough to fit around bottom edge, including an overhang so that when slightly gathered, a bow can be tied. Using a safety pin, thread the i-cord through the bottom hem casing. Tie a knot at each end of cord to prevent it being pulled back through.

Gather the bottom of the Tee to the desired amount and tie a bow to hold it in place.

### YARN REVIEW

**Nicky says:** "Debbie Bliss, Prima is a wonderfully smooth yarn with a lovely sheen and a wool-like handle. This results in great stitch definition, ideal for bringing out the twisted stitches in this pattern. It also comes in a range of bright, summery colours."

### YARN ALTERNATIVES

- ◆ **SAVE** Patons, Smoothie DK
- ◆ **SPEND** Sirdar, Snuggly Baby Bamboo
- ◆ **SPOIL YOURSELF** Debbie Bliss, Luxury Silk DK

Cast  
OFF



# THE KNITTY GRITTY

• What's happening right now in the world of wool •



Fibre East

## Fibre heaven

A change for this year's Fibre East

**T**his year will see Fibre East not only moving indoors but also to a new weekend slot. The dates to note in your diary are 27 and 28 July. This, they say, is to combat all eventualities the Great British weather may throw at us and to prevent any clashes with other fibre shows.

As always, the festival will showcase the very best fibre that Britain has to offer, while exhibiting new collections, showing a variety

of demonstrations and offering workshop opportunities for the many visitors set to attend. A festival for fibre enthusiasts, there is ample opportunity to stock up on the latest yarns and craft must-haves with plenty of stalls presented at the extravaganza.

Fibre East will be held at the Redborne Community College, Ampthill in Bedford. For opening times, ticket prices and directions, head to [www.fibre-east.co.uk](http://www.fibre-east.co.uk)



The Sheep Shop

## Busy Bee Quilt

Yarnwise were thrilled to hear that the Beekeeper's Quilt (which was featured in issue 61) raised over a whopping £1,000 for the Arthur Rank Hospice.

Over 50 people knitted, crocheted and sewed the quilt together, which was organised by The Sheep Shop in Cambridge. The lucky winner of the raffled quilt was Deborah Neiger who says, "I will very much appreciate the effort gone into this work of art as an avid knitter myself... well done everyone! The quilt has settled into our home beautifully and is much loved by both the children and me – even my hubby is impressed!"



### KNIT TO FLATTER

AMY HERZOG

£15.99, Stewart Tabori & Chang

One of the best things about knitting your own clothes is making sure the garment will actually suit your body shape. It won't be a generic jumper say, bought off the hanger from one of your local high street stores. *Knit to Flatter* will take you through, via step-by-step instructions, to show you how to assess your own shape, to make the most of your body and to provide the most flattering garments. Amy Herzog's book also contains ten designs for each body shape. Every pattern provides instructions for ten sizes and has been compiled in body shape sections with hints and tips along the way.

★  
This month's  
Essential  
Reads

*Knit to Flatter* by Amy Herzog (published by Stewart Tabori & Chang – A Melanie Falick Book) is available to purchase at the special rate of £12.99 with free UK P&P (RRP £15.99). To order please call 01903 828503 and quote ref 50382.





Mrs Moon

## KNITTING FOR NEWBORNS

Expectant mums will be able to learn to knit on the 'Materknitty' workshops being held at the Mrs Moon Yarn and Haberdashery store in SW London.

The workshops show students how to create soft, cosy blankets that can be a family heirloom for years to come. Store owner, Karen Miller says, "Our new Materknitty courses gives mums-to-be a chance to enjoy a special day, learning a new skill to craft something truly unique for their new baby." For workshop prices, availability and further information head to [www.mrsmoon.co.uk](http://www.mrsmoon.co.uk)



Baa Ram Ewe

## NEW YARN!

Baa Ram Ewe add a touch of the rainbow with their Titus range.

Baa Ram Ewe have added to their Titus family with eight new shades in beautiful blends of Wensleydale, Bluefaced Leicester and a touch of Alpaca. With a homely feel, the 100% British luxury yarn costs £14.99 per 100g/125m skein.

To see the delicious colours, visit [www.baaramewe.co.uk](http://www.baaramewe.co.uk)

WHAT'S ON  
JULY  
2013



The Wool Experience

6 July

## The Wool Experience | CHESHIRE

The Wool Experience will be held on Saturday 6 July at Blaze Farm, Wildboardclough, Cheshire, from 10am-4pm. There will be a selection of stalls and local exhibitors and the event will feature many fibre crafts including spinning, weaving, knitting and crochet. There will also be sheep shearing demonstrations throughout the day and a fleece stall where you will be able to watch experts use and prepare the raw fleece from the sheep. There is an admission price but all proceeds will go to charities local to the area. For prices and further information, visit [www.theblacksheepspinners.weebly.com](http://www.theblacksheepspinners.weebly.com)

14 July

## Knitting Workshop | WHITSTABLE



Shutterstock

The Cast-Ons & Cast-Offs Workshop will be held on Sunday 14 July 2-5pm at The Horsebridge Centre, Whitstable. You will learn several different cast-ons and cast-offs for knitting and discover when to use them. Yarn, labels and worksheets will be provided but bring your own 4mm needles. For further details, head to [www.therovingyarn.co.uk](http://www.therovingyarn.co.uk)





6 July

## Little knitting Company, Summer Open Day

VALE, OXFORDSHIRE

The Horse and Jockey pub will host the fourth open day for the Little Knitting Company on the 6 July between 11am and 4pm. We are promised that there will be plenty of wool, yarn and kits to purchase. There will be knitting surgeries, spinning demonstrations and workshops throughout the day. Ruth Chester of the Little Knitting Company says, "Our Open Days have always proved a great opportunity to catch up with old friends as well as make new ones who share the same passion for knitting in every shape and form." For more information, visit [www.tlkc.co.uk](http://www.tlkc.co.uk)

The Little Knitting Company



## EASY TEXTURED KNITS

MARGRET WILLSON

£16.99, Leisure Arts



Give your knitting a touch of texture with help from Margret Willson. In this book she

has compiled 72 stitch patterns to transform your knitting. The easy reference guide includes textures such as the Double Basket effect, Tumbling Block, King Charles, Sugar Cubes and the Wavy Rib. The book also provides 29 additional patterns to give these techniques a go. There's no need for bland knitting again.

## KNIT IN A DAY FOR A BABY

CANDI JENSEN

£12.99, Leisure Arts



This is an ideal knitting book if time is tight to knit for the new arrival in your life. It includes

designs for regular sweaters, caps, blankets and toys plus hanger covers and pacifier fobs. There are 20 projects and each pattern is clearly laid out. Each design is promised to take between two to 12 hours, so you'll be sure to be the first in introducing the gift of handmade knitting to a new arrival!

We've three copies of *Easy Textured Knits* and *Knit in a Day for a Baby* to giveaway.

To enter, email your name and address to [helen@tailormadepublishing.co.uk](mailto:helen@tailormadepublishing.co.uk) with the title of the book you'd like in the subject field.

**WIN!**

27 July

## Family fun at The Toft Studio

WARWICKSHIRE

Love alpacas? Why not head to Warwickshire and spend some time with the Toft Alpaca herd? You'll learn about knitting and felting with alpaca wool and the morning will also include leading the alpacas through an obstacle course. The event costs £50 for two adults and two children under 12. Feel free to bring a picnic lunch, and pack wellies and a change of clothing suitable for a farm walk. For further information and directions visit [www.thetoftalpacashop.co.uk](http://www.thetoftalpacashop.co.uk)



The Toft Alpaca Shop

18-22 July

## Gaelic Wool Festival

BENDERLOCH AND OBAN, SCOTLAND

Jill Bowis, the Secretary of the Local Origins Rural Network (LORN), along with a committed group of volunteers makes sure the Gaelic Wool Festival returns year on year and this July is no different. Through their hard work, this year's festival is a three-day extravaganza running from the 18-20 July and includes displays and demonstrations of local produce and craft products,

Gaelic Wool Festival





## THE KNITTY GRITTY



### WOOLLY NEEDLES

£6.95

Fancy a quirky set of needles? Then look no further, these woolly bamboo needles (5mm and 8mm) are available in a range of bright colours. Head to [www.thelittleknitkitcompany.co.uk](http://www.thelittleknitkitcompany.co.uk)

### WOOL-ILLUSTRATION £13.48

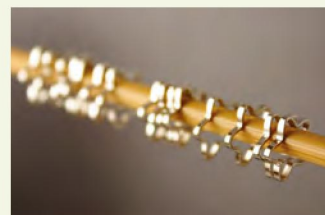
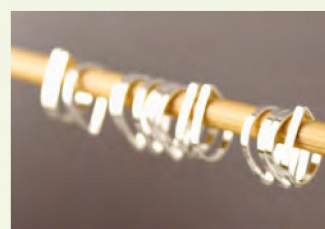
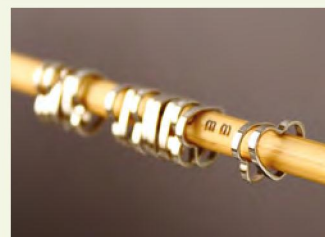
Gretchen Nesbit is the extremely talented illustrator behind this fun print, 'Sweater'. We think it would look great in our office! To view Gretchen's work, visit [www.etsy.com/shop/juneatnoon](http://www.etsy.com/shop/juneatnoon) or head to [www.juneatnoon.com](http://www.juneatnoon.com)



### STERLING MARKERS

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Sarah Simonds recycles unwanted jewellery into stitch markers. To view the range visit [www.etsy.com/uk/shop/fripperiesnbibelots](http://www.etsy.com/uk/shop/fripperiesnbibelots)



# WISHLIST

Yarnwise brings you the best in knitting accessories, notions, gift ideas and all-round, must-haves



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Sterling Markers: 2, 3; Sarah Simonds; The Great Pyramid: Shirley Rae of Squirrel; Birthday Wishes: Nikki Meara; Buttoned Up: Anna Burnell; Woolly needles: The Little Knit Kit Company; Made with Love: Bobby Loves Rosie; Organiser Buddy 1, 2: Tangled Yarn; Wool-illustration: Gretchen Nesbit of JuneatNoon





Sarah Bordelon

## Could you be a sock sniper?

A sock swap with a difference helps raise money for charity

» Large scale knitting swaps where a group of people each knit a garment and pass it on to a chosen fellow knitter are very popular. Sarah Bordelon has taken this concept a step further with Sock Sniper.

First you sign up for 'Active Duty' via [www.socksniper.com](http://www.socksniper.com) where you'll pay a fee that goes to charity. You'll then receive a dossier of information on your target about a week prior to combat beginning. Sarah explains: "At a set time on 1 September, four patterns will be released on the website and combatants knit their 'weapons'. When complete, they will fire (post) them at their target. When the target receives the weapon, that person is 'dead' and must send his/her SIPs (Socks in Progress)

to the person who took them out. That person completes the SIPs and fires them at their intended recipient. This continues until only one sniper is left standing. In the end, everyone will end up with a pair of hand knit socks, and the winner gets a whole lot of sock yarn!"

Alternatively you may prefer to be a 'Conscientious Objector' to support the cause and get patterns without the pressure of combat. At the time of going to press, 136 snipers had signed up. To join in the fun or watch the battle head to the Ravelry page [www.ravelry.com/groups/sock-sniper](http://www.ravelry.com/groups/sock-sniper)



## A new face for Rowan

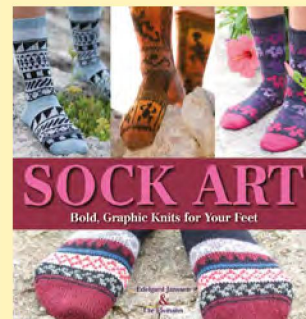
Claire Durbin wins competition to become an Ambassador

» Last autumn, Rowan Yarns launched its Ambassador programme in the form of a competition to help support and champion the Rowan knitting brand, review the company's yarns and use social media to promote, discuss and get feedback on Rowan's products (including the twice-yearly publication *Rowan Magazine* and seasonal brochures).



Claire Durbin

Claire Durbin, a passionate self-taught knitter and crocheter who blogs at Knit and Purl Garden, was one of 15 worldwide ambassadors to be picked out of thousands of entries. Claire tells us that being chosen as a 'Rowanette' is like a dream come true. Through her blog ([www.knitandpurlgarden.wordpress.com](http://www.knitandpurlgarden.wordpress.com)) and Facebook page, Claire likes nothing better than to chat about the latest ideas, designs, yarns and books and her love for Rowan yarns, she'd love to hear from you on either of these platforms. You can also find her and her fellow ambassadors over at the Rowan Yarns Facebook page.



### SOCK ART

EDELGARD JANSSEN AND  
UTE EISMAN

£10.99 Search Press

★  
This month's  
Essential  
Reads

*Sock Art* offers 24 original patterns to make pretty, yet hardwearing socks to be shown off on a daily basis. All patterns use the knit in a round technique, but this book is aimed at all knitting levels with full instructions, charts and basic techniques clearly laid out for ease. Give your sock drawer a new look with Fair Isle, geometric shapes, animals or a flower makeover. You never know, the summer may bring months of sunshine, but it's never too early to prepare for winter!

*Sock Art* is published by Search Press at £10.99. To purchase a copy at the special price of £9.99 including free p&p, call Search Press on 01892 510850 and quote 'Yarnwise July'.

### GET FEATURED!

If you would like your news stories to be featured on these pages, please email [helen@tailormadepublishing.co.uk](mailto:helen@tailormadepublishing.co.uk)



# Cockleshell Wrap

This traditional lace motif has been repeated to great effect in this wrap, which can be seamed to create a lace cowl or left open as an L-shaped shawl



## DESIGNER ELIZABETH LOVICK

Liz lives and works on the small Orkney island of Flotta. She has been knitting and designing since she was small, and enjoys bringing traditional stitches to modern knitters. Her website is [www.northernlace.co.uk](http://www.northernlace.co.uk), and she sells her patterns on Etsy and Ravelry where she is northernlace.

## DIFFICULTY INTERMEDIATE

### SKILLS USED

- Increasing
- Decreasing
- Lace stitches
- Knitting in rows
- Working from a chart
- Seaming

### YARN USED

**Jamieson & Smith,  
2 ply Lace Weight**

- 100% wool
- 25g/169m/185yd
- Colour: L68

### TENSION

- Work 19 sts and 32 rows in Cockleshell Lace pattern to measure 10x10cm/4x4in using 4.5mm (US 7) needles, or size required to obtain correct tension

### NOTIONS

- 4.5mm (US 7) needles
- Tapestry needle

“The Shetland lace pattern known as cockleshell is usually used for straight scarves, but it is a pattern which lends itself to other pieces. Scarves don’t work up here because of the wind, so I designed this wrap for everyone who has a tendency to lose scarves...!”

## SPECIAL STITCH PATTERNS

**Cluster 13:** (S1p, drop yo) 12 times, s1p, return 13 slipped sts to left needle and k13togtbl.

**K13togtbl:** Knit 13 together through back of loop

**KP:** Knit and purl into next stitch

### Cockleshell Lace pattern

(over 18 sts, increased to 36 sts)

**Row 1:** K1, yo, ssk, k13, k2tog, yo. 18 sts

**Row 2:** KP, k15, KP, k1. 20 sts

**Row 3:** K.

**Row 4:** K.

**Row 5:** K1, (yo, ssk) twice, k11, (k2tog, yo) twice.

**Row 6:** KP, k1, kp, k13, (KP, k1) twice, KP. 24 sts

**Row 7:** K.

**Row 8:** K.

**Row 9:** K1, (yo, ssk) three times, (yo, k1) 11



| Size         | S   | M   | L   | XL  |       |
|--------------|-----|-----|-----|-----|-------|
| To fit bust  | 76  | 96  | 117 | 137 | cm    |
|              | 30  | 38  | 46  | 54  | in    |
| Length       | 61  | 69  | 79  | 89  | cm    |
|              | 24  | 27  | 31  | 35  | in    |
| Width        | 21  | 21  | 24  | 28  | cm    |
|              | 8   | 8   | 9.5 | 11  | in    |
| Yarn used    | 2   | 3   | 3   | 4   | balls |
| Total metres | 320 | 480 | 480 | 640 | m     |
| Total yards  | 360 | 540 | 540 | 720 | yd    |

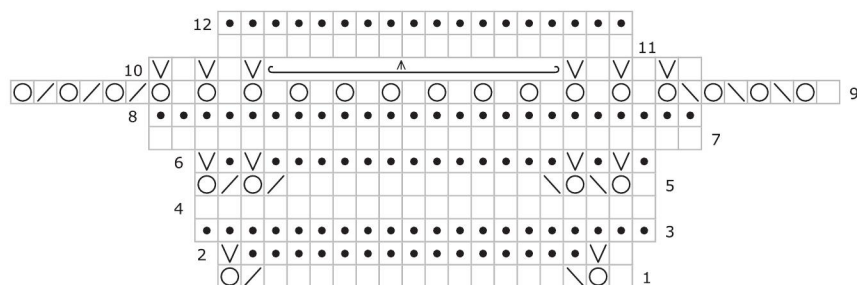








## COCKLESHELL LACE CHART



### KEY

- RS: Knit
- WS: Knit
- yo
- V knit and purl into the stitch
- / k2tog
- \\ ssk

Cluster 13 - see Pattern



times, yo, (k2tog, yo) three times. 36 sts

**Row 10:** KP, (k1, KP) twice, (s1p, drop yo) 12 times, s1p, return 13 slipped sts to left needle and k13togtbl, (kp, k1) three times. 18 sts

**Row 11:** K.

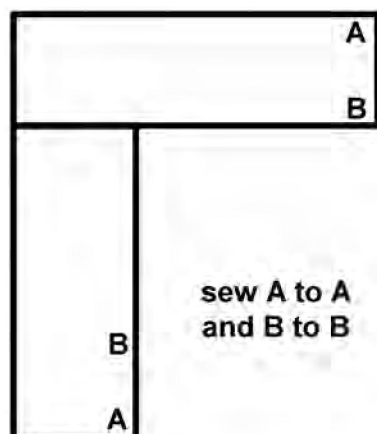
**Row 12:** K.

### PATTERN NOTES

It is essential to use a loose cast on – don't use a thumb method. The cast on has to stretch to let the scallops form. If you tend to knit tightly, use a bigger needle for casting on.

The two lace panels can either be joined to form an 'L' shaped scarf, or (if preferred) joined to create a wrap with two points – see joining diagram (below) or sample images for more information.

### SCHEMATIC



#### YARN REVIEW

**Liz says** "Shetland stitch patterns evolved with Shetland wool. This wool dresses and blocks well, which enhances the shape of the shells, so it was the obvious choice. It comes in a wide range of colours, from pastels to brights, so there is a colour in the range to suit every outfit."

#### YARN ALTERNATIVES

##### ◆ SAVE

Adriafil,  
Dolcezza Baby 2 ply

##### ◆ SPEND

Blacket, 2 ply

##### ◆ SPOIL YOURSELF

ColourMart,  
2/16 and 2/14

### WRAP

Loosely cast on 112 (130: 148: 166) sts, and knit 1 row.

Work the lace panels as follows:

**Row 1 (RS):** S1p, k1, work Cockleshell Lace Pattern (either from chart or written instructions) to last 2 sts, k2.

**Row 2 (WS):** S1p, k1, work Cockleshell Lace Pattern (either from chart or written instructions) to last 2 sts, k2.

This sets the pattern.

Cont working the pattern until 5 (5: 6: 7) repeats have been worked.

**Next row (RS):** S1p, k to end of row.

**Next row (RS):** S1p, k to end of row.

Cast off.

Break yarn, leaving a 50cm/20in tail.

Work a second piece the same way.

### FINISHING

Wash and dress/block both pieces, pinning out the shells at the top and bottom of each piece. Lay the pieces, right side up, in an L shape (see diagram) and sew the side edge of one piece to the end of the top edge of the other. Leave the other ends free to wrap and pin, or sew the other edges as before to make a closed neck piece.

Cast  
ON

Cast  
OFF







(Right) Franklin Habit: knitter,  
designer, cartoonist and  
photographer (This page) Franklin  
on the set of his Craftsy workshop

Courtesy of Sympoz, Inc.





# FRANKLIN HABIT

*A self-confessed 'Anglomaniac', knitwear designer and teacher Franklin Habit talks to Yarnwise about his knit-related treasures, being a man who knits and his eccentric lodger, Dolores the sheep*

BY: LOUISE BUTT

**Yarnwise** As always, let's start at the beginning. Not where you were born, or brought up, but how and when did you learn to knit? And who taught you?

**Franklin Habit** I learned the most basic of the basics (casting on and the knit stitch) from a university classmate during my final year – so, in 1992. She was the first knitter I ever met. She referred me to a yarn shop in Harvard Square for further instruction.

When the owner refused to admit me (a man!) to any of her classes I learned the rest from books.

**YW** Has the craft been a continuous companion, or have you had the odd break to (whisper) dabble with other crafts?

**FH** From the time I learned until the early 2000's I was very much a dabbler, and not even a heavy dabbler. I owned one pair of needles and one pattern – a horrible mitten (knit flat, with a seam!). I couldn't find decent yarn, either. Every so often I would knit a garter stitch scarf or another pair of ugly mittens, but without a community or shop to encourage me, I didn't even think about doing more. Most of the patterns I recall seeing back then weren't exactly an incentive, either.

**YW** How did it feel to be a man who knit? When you started out, the male of the species creating with yarn was something of an oddity.

Even today, men who are dexterous with a set of needles can sometimes be eyed with suspicion. Have you come across this yourself?

**FH** Oh, sure. Any person pursuing an activity heavily associated with the other gender is going to arouse comment, and occasionally anger. Women I know who like to fix their own transmissions and do their own plumbing will tell you the same thing. Happily, there seems to be less

of that nonsense going around than there was in the 1990's.

**YW** Why do you think it is often deemed odd for men to knit?

**FH** Because it's associated not

only with femininity, but with (horror!) elderly femininity. Our culture devalues women and absolutely abhors old age. A man who knits is acting like an old woman, and therefore is seen to be devaluing himself. Absolute hogwash, of course. Most of my favorite people are old women. I should be so lucky as to be mistaken for one!

**YW** Did you have a favoured yarn/fibre in the early days?

**FH** Unfortunately, it was years and years of the ugly flat mitten and the stupid garter stitch scarf, ad nauseam. I simply couldn't find anything else to knit. Occasionally I would run across a pattern in a magazine, but they were all revolting – weird, shapeless hats or sweaters or slippers that bore

*I am an unabashed and unrepentant  
Anglomaniac, and every period  
from the Regency to the Aesthetic  
Movement has something in it that  
makes my heart flutter*



no relation to anything anyone might actually wear. They were made to be easy and quick, and nothing worth doing is easy or quick. As to yarns, I wasn't welcome in either of the two Boston shops that sold yarns; so when I did buy it, I had to make do with the awful acrylics in the craft aisle at the discount store. That was all I could get. I didn't even know yarn was made in different weights until my first visit to a real yarn store, in Chicago, in 2005.

**YW Do you have a favoured fibre now?**

**FH** I'm awfully fond of wool. Versatile stuff, good for all weathers and tough enough to take a beating. I love it pure and I love it blended with other things – especially silk, if it's going into lace.

**YW What needles do you prefer to knit with? Wood, bamboo, metal? Straights, DPNs or circs?**

**FH** Whatever the material, it needs to have sharp points. Knitting with blunt needles drives me right up the wall. Some lace-related manoeuvres are impossible without a sharp point. Most of what's in my needle cabinet is metal. Usually I use circs, because even when I'm working flat I prefer to have the weight of the work resting in my lap.

**YW What is your most prized knit-related possession?**

**FH** Easy answer. An original printing of one of the first knitting books ever published, *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting, and Crochet Work* by Jane Gauguin. I found it by chance when I was visiting a knitter friend who lives in Cambridge. I never thought I'd ever so much as touch it, let alone own it. (The full, tear-jerking tale is here: [www.the-panopticon.blogspot.com/2012/12/gobsmacked-in-cambridge.html](http://www.the-panopticon.blogspot.com/2012/12/gobsmacked-in-cambridge.html))

**YW You're sent to a desert island and allowed to take one knitting book, a large sack of just one fibre type, one set of needles and just three notions. What do you take and why?**

**FH Book:** *The Principles of Knitting* by June Hemmons Hiatt because it's all in there, in terms of technique. I would miss Elizabeth Zimmermann's prose, but I've read her books so often that I have large stretches of them memorized.

**Fibre:** Wool. Easy to spin, easy to wear, fireproof, warm when wet. No question about it.

**Needles:** Addi Long Lace Clicks. You said one set, so I'm taking you at your word and bringing circular interchangeables. If I need straight needles I can fashion those from twigs or cactus thorns or the bones of whatever I kill to roast for dinner.

**Notions:** Scissors, I have a feeling these will come in handy in general, not just for knitting; Tape Measure, As scissors, see above; Tapestry needle, because being shipwrecked is no excuse for not weaving in ends.

**YW What kind of designer are you? A plan everything before the yarn hits the needles person? A cast on and**

**see? A multiple frogger or a create a project and then try to remember how you did it after you've cast off?**

**FH** I am a floundering designer. I sketch a little, I chart a little, then I cast on and see what happens, rip out, sketch some more, draw all over the chart, knit some more, swear and throw everything at the wall, then pick it up and rip it all out and start again. It's a miracle I ever get anything done, really.

**YW You're multi-talented: a knit designer, a writer, a cartoonist and photographer. Does inspiration come from the your home city, Chicago?**

**FH** Chicago has a beastly climate but is otherwise a marvelous city for anyone who does creative work. When I need fresh air, Lake Michigan is a few blocks east. When I need to be immersed in humanity, the centre of the city is a few blocks south. The architecture alone is a lifetime's worth of design inspiration.

**YW Where else do you get your inspiration?**

**FH** The past speaks to me. In particular, the eighteenth and nineteenth centuries. Most particularly, those centuries as they manifested in the United Kingdom. I am an unabashed and unrepentant Anglomaniac, and every period from the Regency to the Aesthetic Movement has something in it that makes my heart flutter.

**YW Your patterns have been published in many magazines and on many forums, can you remember your first pattern that made it to the public domain?**

**FH** I shook in my boots when my first original design was published – a lace shawl called 'Miss Bouvier' for a collaborative book of vintage-inspired knits. I was terrified that nobody would like it. I am profoundly grateful any time one of my patterns gets knit. It boggles my mind that anyone would like something I've designed so much that they'll spend weeks doing what I tell them to do.

**YW Who has been most influential to your knitting and why?**

**FH** I suppose it has been Elizabeth Zimmermann, because her books are

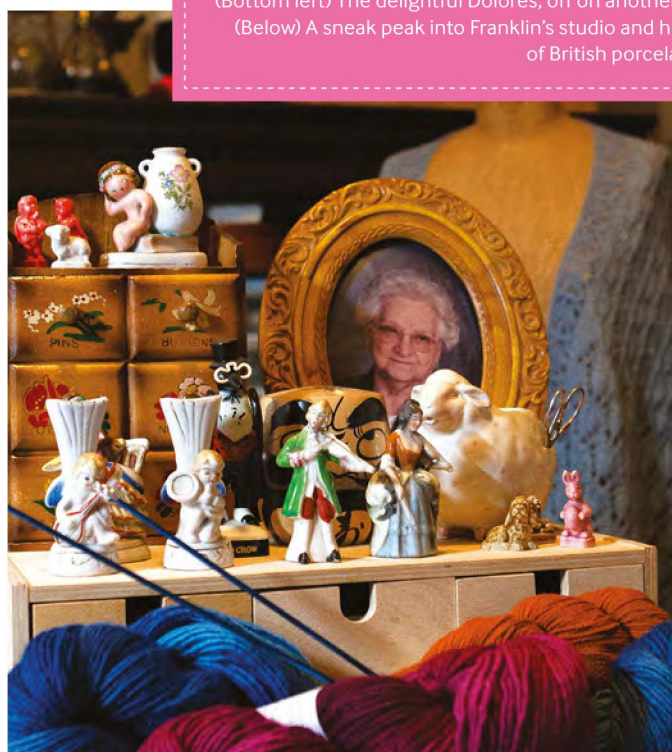
the reason I continued to knit at all. She taught me two key lessons. *One:* You, the knitter, are in charge of your knitting and you are free to do with it as you like, regardless of what the pattern says. *Two:* Nothing in knitting is terrifying – it's all common sense, clear thought and practice.

**YW Tell us about Dolores the Sheep. Is it true she has her own Ravelry group?**

**FH** Oh, Dolores. Yes. Well, Dolores is a Romney ewe, much given to drink and carousal, who showed up at my door when a fibre farm sent her to me instead of the Romney roving I had ordered. She has now made herself very much at home, both in my apartment and in my blog. In the time I have known her she has run for president, gone on tour with a nightclub act and gate-crashed the wedding of

I shook in my boots when my first original design was published – a lace shawl called 'Miss Bouvier' for a collaborative book of vintage-inspired knits





(Left) The Giovannina Stole, part of a series of lace shawls inspired by, and named for, women in Franklin's family  
(Bottom left) The delightful Dolores, off on another adventure!  
(Below) A sneak peak into Franklin's studio and his collection of British porcelain figurines



Prince Harry and Katherine Middleton. That's a partial list. (The stories are all on my blog. Don't read them to little children.)

As to the Ravelry group, the 'Dolores Devotees', it's supposed to be *my* fan group but *her* name is on it. Hmph.

**YW** Your book, *It Itches: A Stash of Knitting Cartoons*, is a very humorous insight to the knitting world. Are you planning a second volume?

**FH** The next book in the works is also humorous and does include cartoons, but it's not exactly a sequel. I'm afraid I'm not allowed to say more just at the moment...

**YW** You blog at [the-panopticon.blogspot.co.uk](http://the-panopticon.blogspot.co.uk) – where did the title come from?

**FH** The name came from Jeremy Bentham's model for

a perfect modern prison. One guard was supposed to be able to see everything from one spot in the centre of the building, which seemed to me rather like blogging. It has nothing to do with knitting, since I never planned to write a knitting blog, just a blog. I write mostly about knitting these days, but on the days when I feel like writing about something else – I do!

**YW** You also teach knitting. How long have you been doing this?

**FH** I began teaching around the time my book was published, so 2007 or 2008. I absolutely love it. I spend about half of each month traveling, both in the United States and abroad. I've also just launched my first online class, 'Heirloom Lace Edgings', through **Craftsy.com**.

**YW** What techniques do you teach?

**FH** Whatever interests me and that I feel qualified to teach. I offer classes in lace, tessellated motif design, plain sewing, colour work, working with antique and vintage patterns, cutting steeks, installing zippers and more.

**YW** What is your teaching style?

**FH** I am definitely kinetic. Students have likened my classes (favourably, I hasten to add) to theatrical performances. I put about 200 hours into planning and testing a curriculum before it goes on the road, because I like everything to flow smoothly and be as entertaining as possible.

**YW** Where do you like to teach? Do you prefer big shows or small cosy shops?

**FH** As long as I have good students and am being treated well by the host, I am happy. I love teaching, period.



**YW** Will you be coming to the UK again soon to teach knitting?

**FH** Oh, I dearly hope so. Nothing's on the books at present, but all I require is an invitation. I feel so at home in the UK, and will hop over any chance I get. In the meantime, I listen to *The Archers* every day to get my fix.

**YW** How are the students? You've got a great take on the categories of students on your blog. (As someone who has taught workshops, I can relate to most of them!)

**FH** The overwhelming majority of my students have been wonderful. My classes aren't easy – they all require thought and work – but one of the things I love is seeing the look of accomplishment on a student's face at the end of our time together. You give a knitter a challenge and a knitter will rise to it.

**YW** Are some unaware that a man is teaching before hand and are they surprised? Do you think students approach to learning is different towards you?

**FH** Usually students who sign up for me know who they're getting, so surprises are minimal. I did have a woman candidly admit that she didn't expect a man could teach her anything, but she also admitted I changed her mind before the class was over.

**YW** You've now got a knitting lace course on Craftsy? How did that come about? Did you enjoy the process, and will there be more?

**FH** Yes! 'Heirloom Lace Edgings' on Craftsy grew out of one of my favorite lace classes. With the Craftsy technology – the ability to use close-ups, animations, and so forth – we were able to take it even further. I'd heard lovely things about the company from teacher friends, and when I contacted them to ask about doing a course it turned out they had been trying to figure out how to approach me.

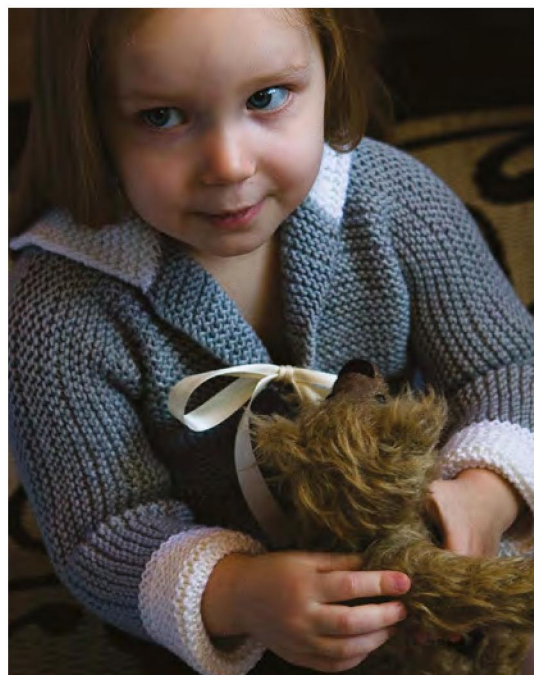
I had a ball shooting the class. The Craftsy operation is very professional, with dedicated camera operators and producers, real studio sets, and every detail accounted for. I hope there will be many more.

**YW** You're on Twitter and Facebook, with a big following. Is social media a big part of your life?

**FH** Social media has made what I do possible. It's delightful that I can not only use the blog, Facebook, and Twitter for announcements; but that the communication is two-way so I can interact with the folks who follow what I do.

**YW** I particularly like your coffee shop narrative on Facebook. As a people-watcher myself, it's riveting. Do you visit the same shop? Or do you have several favourites? What's your tipple?

**FH** My neighborhood in Chicago is a crossroads, with a major professional sporting venue (Wrigley Field, home of



Franklin Habit

'Child's Middy Jumper, 1916' from my column on historic knitting at Knitty.com. Recreated in modern yarns from an early twentieth century pattern published by Lion Brand. Originally published in Knitty.com, First Fall 2012 issue.

the Chicago Cubs baseball team) and a major gay nightlife district in close proximity. That's why the folks who end up at tables near mine tend to be such a colourful assortment. I have two shops with decent light to choose from, and the one nearest my house is so often the place I work that I call it my 'field office.' I wrote about half the essays from *It Itches* sitting there. And I don't even drink coffee – I drink hot chocolate.

**YW** Do you KIP (knit in public) in the coffee shop? What do other customers say?

**FH** About half the time I'm at the coffee shop I'm working on designs, so yes – there's a great deal of public knitting. The other regulars don't even notice any more. The manager once asked me to create an in-store display highlighting my work, which was fun. I don't mind the questions or

comments for the most part since I consider myself an ambassador for the craft. On the other hand, every once in a while I'll encounter a truly clueless tourist, like the woman who clutched her heart and said the country was going to hell because I was knitting a sock. I thought that was rather over-the-top. We're going to hell, but it's not *entirely* my fault.

Visit [the-panopticon.blogspot.com](http://the-panopticon.blogspot.com) to read more about Delores the Sheep and Franklin's knitting tales, and follow @FranklinHabit on Twitter



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# Fife Bag

All over cables make this bag sturdy enough to hold all your beach essentials, with the option of a lining for extra strength



## DESIGNER LIBBY SUMMERS

Libby started knitting with all the scraps of wool left in her Mum's stash at the age of seven and made it up as she went along. More than

30 years later, uncompromising creativity and a passion for traditional knitting techniques are still at the heart of Libby's work. Libby produces hand-knitted textiles that reflect her love for the colours of English and Scottish landscapes and the value she places on quality natural fibres. Visit [www.libbysummers.co.uk](http://www.libbysummers.co.uk) to see more of her work.

## DIFFICULTY INTERMEDIATE

### SKILLS USED

- Cables
- Pick up & knit
- Knitting in rows
- Seaming
- Sewing

### MEASUREMENTS

- Bag measures approx 23cm/9¼in wide and 28cm/11in high, not including handle.
- Handle measures 96cm/38in once finished and sewn in.
- See schematic for further details of measurements

### YARN USED

- **Rowan, Creative Linen**
- 50% linen, 50% cotton
- 100g/200m/219yd
- Colours:

- MC: 620 (Cloud)
- CC: 624 (Foggy)
- 1 ball in each colour

### TENSION

- Work 21 sts and 26 rows in cable pattern stitch to measure 10x10cm/4x4in using 5mm (US 8) needles, or size required to obtain correct tension.

### NOTIONS

- 5mm (US 8) needles
- Cable needle
- Tapestry needle
- 25x60cm/10x23¾in lining fabric (measure final bag for fabric amounts if not working to stated tension)
- Toggle/button

“My inspiration came from the coastal villages of Fife, with their painted cottages, with different coloured window frames. This bag design came to me while walking along the beach at Pittenweim, alongside some particularly gorgeous cottages painted brilliant white with greyish blue window frames. I wanted to design a bag which was casual, light and summery for beach walks such as this.”

## SPECIAL STITCH PATTERNS

**C5FB:** Slip 1 stitch onto cable needle and hold at front of work, slip 3 sts onto a second cable needle and hold at back of work, k1, k3 from second cable needle, k1 from first cable needle

**C5F:** Slip 2 sts onto cable needle and hold at front of work, knit next 3 sts from left hand needle, knit 2 sts from cable needle

**Rib:** \*K1, p1; repeat from \* to end

Cast  
ON

## BAG

Cast on 57 sts using 5mm (US 8) needles and MC

Work in 18-row Cable Pattern as follows:

**Row 1 (RS):** P2, k1, \*p2, k5; repeat from \* to last 5 sts, p2, k1, p2.

**Row 2 and all even rows:** K2, p1, \*k2, p5; repeat from \* to last 5 sts, k2, p1, k2.

**Row 3:** As Row 1.

**Row 5:** P2, k1, \*p2, C5FB, p2, k5; repeat from \* to last 5 sts, p2, k1, p2.

**Rows 7 & 9:** As Row 1.

**Row 11:** As Row 5.

**Rows 13 & 15:** As Row 1.

**Row 17:** P2, k1, \*p2, C5F, p2, k5; repeat from \* to last 5 sts, p2, k1, p2.

Repeat pattern until work meas approximately 50cm/20in, ending with Row 14.

Cast off in pattern.





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## SCHEMATIC

Handle = 96cm/38 in.

### Handle

Cast on 16 sts using 5mm (US 8) needles and CC.

Work in k1, p1 rib until work measures 100cm/39½in.

Cast off.

### Top band

Place your main piece on a flat surface and measure the width and the length. Record these measurements as you will need them later.

Cast on 6 sts using 5mm (US 8) needles and CC.

Work in rib pattern for 50cm/20in or until work measures double the width of your main piece when laid flat.

Cast off.

### Loop

Cast on 3 sts using 5mm needles (US 8) and CC.

**Row 1:** K1, p1, k1.

**Row 2:** P1, k1, p1.

Rep Rows 1 and 2 (odd numbered rib) for 14cm/5½in

Cast off.

## FINISHING

With right sides together, fold your main piece in half lengthways and sew the side seams using backstitch or mattress stitch.

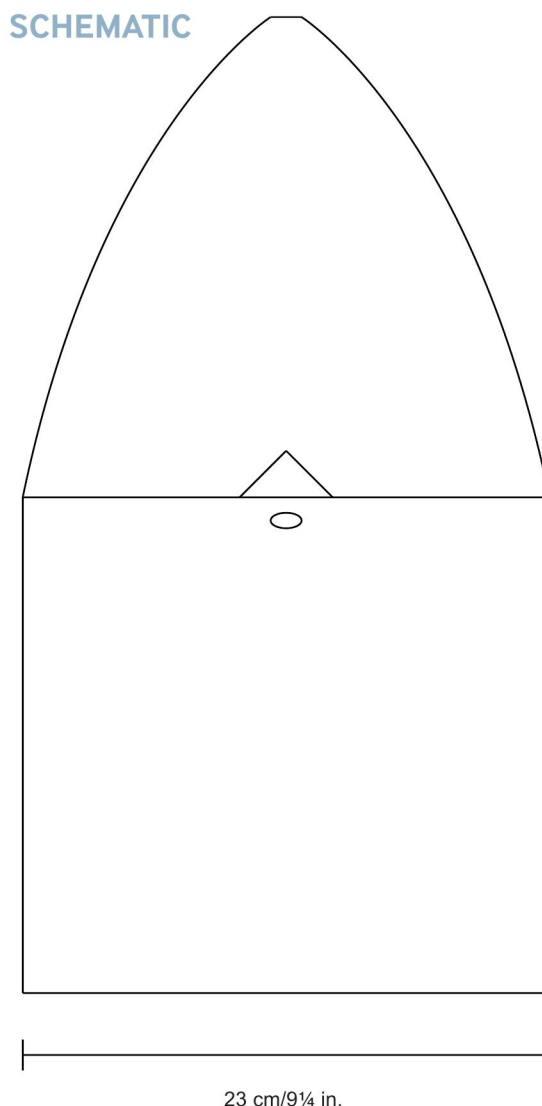
Position the band so that the edge knit stitch will be facing the outside on the top, sew the band along the top of the bag on the wrong side, using slip stitch. Sew the ends of the band together using slip stitch.

Position the loop on the inside of the band centrally, on one side of the bag. Position the cast on edge where the band meets the top of the main bag. Fold the loop and position the cast off edge parallel with the cast on edge, and sew in place carefully down each side of work, stopping where the loop meets the top of the band.

Position the toggle button exactly opposite the loop on the outside of the other side of the bag. Sew in place using CC.

Fold the handle in half width ways and sew together using slipstitch or side to side stitch. Position the cast on edge of the handle on the inside so that the seam is central to the handle.

Sew in place firmly at the bottom of the handle, and



28 cm/11 in.

23 cm/9¼ in.

up the sides of the handle until you reach the top of the band.

### Lining

Cut a piece of lining material 2cm/1in wider than the exact width of your bag, and 2cm/1in longer, as measured before you sewed it together.

Fold the material in half, with right sides together and join the side seams using a sewing machine, leaving a 1cm/½in seam allowance.

You can sew by hand if you prefer, using a small neat back stitch.

Without turning the lining the right way out, tuck it inside the bag. You will see that the right sides of the material form the visible part of the lining. Fold the extra 2cm/¾in all around the top of the bag to the inside, and slip stitch the lining material to the first edge stitch of the top band by hand, ensuring that you are stitching above the cast on and cast off edges of the handle to hide them and also to strengthen the handle.

**Cast  
OFF**

### YARN REVIEW

Libby says "A lovely dry handle summer yarn that is soft to the touch and drapes beautifully, making it ideal for this casual summery bag."

### YARN ALTERNATIVES

- ◆ **SAVE**  
Rico Essentials, Linen Blend Aran
- ◆ **SPEND**  
Knitpicks, Cotlin
- ◆ **SPOIL YOURSELF**  
Rowan, All Seasons Cotton





# TAKE ACCURATE MEASUREMENTS

SPEND YOUR TIME KNITTING A GARMENT THAT FITS PERFECTLY!  
FOLLOW THESE SIMPLE STEPS AND YOU SHOULD GET GREAT RESULTS EVERY TIME

BY: SIMONA MERCHANT-DEST AND FAINA GOBERSTEIN

**O**ften it's best to use a favourite top to help you get a perfect fit with your knits. If you don't have a well-fitting sweater for reference, you'll need to start by taking your body measurements. For best results, ask a friend to take the measurements for you when you're wearing just your undergarments or a thin, close-fitting t-shirt. It is helpful if you tie a length of yarn around your waist for reference.

## START MEASURING

Use a flexible tape measure to measure at the points shown on the diagram. It's a good idea to measure your hips at several places: the widest part – the full hip (1), as well as the circumference at various places where you might want the lower edge of a garment to fall. Measure the width of your shoulders from one shoulder bone to the other (4) this should correspond to the sleeve seams on a close fitting t-shirt. All these width measurements will translate into numbers of stitches based on tension.

## REST OF TRUNK

Take vertical measurements of the total body length from the desired lower edge to the shoulder, the body length from the desired lower edge to the armhole, the armhole length from the base of the armhole to the shoulder (7), the length between the waist and armhole (6), the

length between the waist and desired lower edge (5).

## ARM MEASUREMENTS

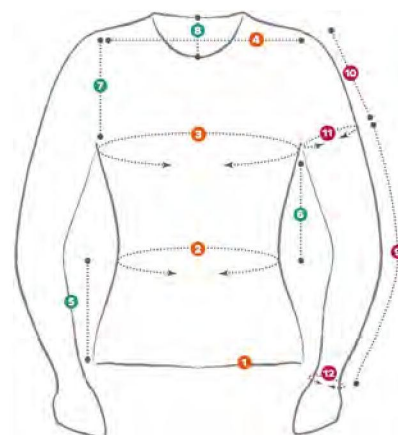
Measure the sleeve length from cuff to underarm (9), the sleeve cap length along the outside of your arm from the shoulder bone to the base of the armhole (10) – it is helpful to tie a length of yarn around your arm at the armhole depth for this measurement. These measurements will translate to numbers of rows.

## ADDING EASE

Unless you want your sweater to fit like a glove, you'll want to add some ease to your actual body measurements. The amount of ease to add (or subtract) depends on personal taste and the style of the sweater. Refer to the ease chart below for guidelines.

## MEASURE AN EXISTING GARMENT

The easiest way to determine the dimensions of the garment you want to knit (including the ease) is to measure a sweater that already fits the way you want. Lay the existing sweater on a flat surface and smooth out any wrinkles or folds. Take the same measurements as you



would if measuring your body, but keep in mind that these measurements already include the desired amount of ease and that many of these measurements will be width measurements that are only half of the finished circumferences. It's also a good idea to take each measurement two or three times to make sure that you've measured correctly.

| DESIRED FIT    | Amount of ease to add to body measurements |
|----------------|--------------------------------------------|
| Very close fit | -5 to 0cm/-2 to 0in                        |
| Close fit      | 0 to 5cm/0 to 2in                          |
| Standard fit   | 5 to 10cm/2 to 4in                         |
| Loose fit      | 10 to 15cm/4 to 6in                        |
| Oversized fit  | 15cm/6in or more                           |



This measuring information has been kindly shared from *Art of Seamless Knitting*. For an exclusive reader offer and pattern from this book, turn to page 32.

| AREA TO MEASURE                 | YOUR MEASUREMENTS |
|---------------------------------|-------------------|
| <b>Horizontal Measurements</b>  |                   |
| 1: Hips at desired hem          |                   |
| 2: Waist circumference          |                   |
| 3: Bust circumference           |                   |
| 4: Shoulder width               |                   |
| <b>Vertical measurements</b>    |                   |
| 5: Length from hem to waist     |                   |
| 6: Length from armhole to waist |                   |
| 7: Armhole length               |                   |
| 8: Front neck depth             |                   |
| <b>Sleeve measurements</b>      |                   |
| 9: Sleeve length to underarm    |                   |
| 10: Cap length                  |                   |
| 11: Upper arm circumference     |                   |
| 12: Wrist circumference         |                   |



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# Lace Cardigan

A great lightweight top that will keep you warm on summer nights as well as being a multiple lace pattern project that will expand and test your skills

## DESIGNER SIMONA MERCHANT-DEST

Simona is a Czech born, USA resident knit and crochet designer. She has worked with yarn for over 28 years and has published more than 84 designs in magazines and books.

## DIFFICULTY ADVANCED

### SKILLS USED

- Knitting in rows & rounds
- Raglan construction
- Shaping in lace patterns
- One-row buttonholes
- Working from a chart
- Lace stitches
- Increasing
- Decreasing

### YARN USED

- Bijou Basin Ranch,  
Lhasa Wilderness**
- 75% yak, 25% bamboo
  - 56g/165m/180yd
  - Colour: 05 salmonberry

### NOTIONS

- 3.25mm (US 3) 80cm/32in and 40cm/16in circular needles
- 3.25mm (US 3) DPNs
- 2.75mm (US 2) 80cm/32in circular

### needle

- 2.75mm (US 2) DPNs
- Seven stitch markers
- Two stitch holders
- Cable needle
- Tapestry needle
- Nine 1.5cm/½in buttons

### TENSION

- Work 24 sts and 34 rows in st st stitch to measure 10x10cm/4x4in using 3.25mm (US 3) needles, or size required to obtain correct tension.
- Work 24 sts and 34 rows in Chandelier chart stitch to measure 10x10cm/4x4in using 3.25mm (US 3) needles, or size required to obtain correct tension.

“Constructed seamlessly from the top down and shaped along raglan lines, a beautiful chandelier lace pattern in the main body is combined with a smaller lace pattern along the centre of each sleeve.”

## PATTERN NOTES

This classic cardigan showcases how to position a pattern that repeats over a relatively large number of stitches and how to adjust the number of stitches in side panels to achieve the desired bust circumference.

The cardigan yoke is worked in one piece from the neck down to the underarms, then the sleeve stitches are placed on holders. The fronts and back are worked back and forth in rows in a single piece to the lower edge. After completing the lower body, the sleeves are worked in rounds to the cuffs.

In Row 31 of the Chandelier chart the beginning or ending point for some sizes does not permit the double decrease to be worked with both its yarnovers. If this occurs at the start of the pattern, work the first 2 pattern stitches as “ssk, yo” instead. If this occurs at the end of the pattern, work the last 2 stitches as “yo, k2tog” instead.

When joining the fronts and back for the lower body, it is sometimes not possible to add full pattern repeats (for invisible insertion) at the underarms to keep the pattern continuous all the way around the body. In this case, side panels can be inserted in a different pattern to make up the desired circumference.

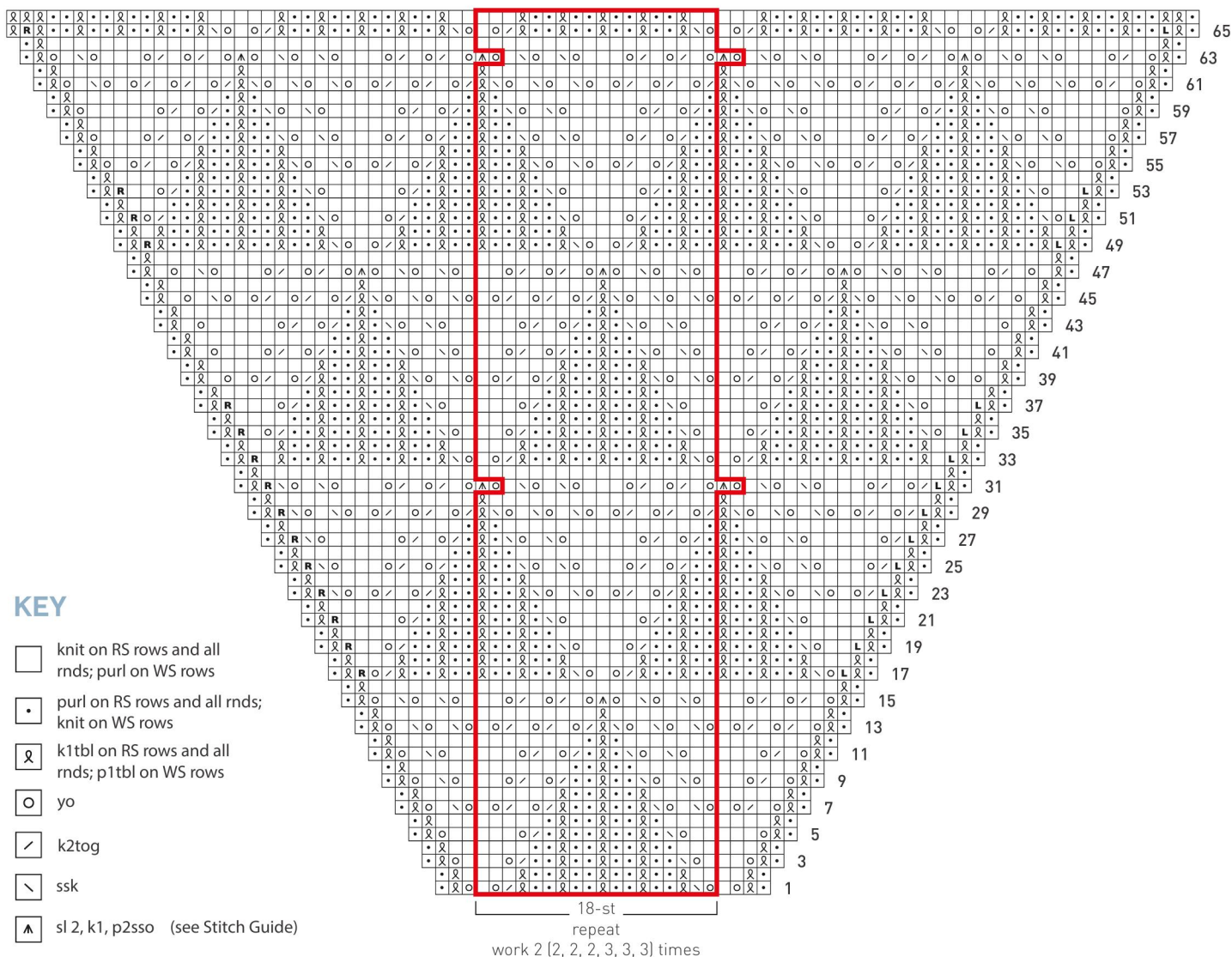
| To fit bust   | 81-86 | 86-92 | 92-97 | 97-102 | 102-107 | 112-117 | 122-127 | cm     |
|---------------|-------|-------|-------|--------|---------|---------|---------|--------|
|               | 32-34 | 34-36 | 36-38 | 38-40  | 40-42   | 44-46   | 48-50   | in     |
| Finished bust | 89    | 94    | 104   | 109    | 119.5   | 124.5   | 134.5   | cm     |
|               | 35    | 37    | 41    | 43     | 47      | 49      | 53      | in     |
| Yarn used     | 5     | 6     | 6     | 7      | 7       | 7       | 8       | skeins |
| Total metres  | 825   | 990   | 990   | 1155   | 1155    | 1155    | 1320    | m      |
| Total yards   | 900   | 1080  | 1080  | 1260   | 1260    | 1260    | 1440    | yd     |







## BACK



## KEY

- knit on RS rows and all rnds; purl on WS rows
- purl on RS rows and all rnds; knit on WS rows
- k1tbl on RS rows and all rnds; p1tbl on WS rows
- yo
- k2tog
- ssk
- sl 2, k1, p2sso (see Stitch Guide)
- M1R
- M1L
- cast-on st
- no stitch
- pattern repeat

You can create a side insert panel that complements the main pattern by isolating one motif or section of the main stitch pattern and using it for the insert. Make a separate chart for the insert pattern that contains the same number of rows or rounds as the main stitch pattern, if possible, to make it easier to keep track of the patterns.

When calculating the number of lower body stitches, remember to add 1 selvedge stitch at each front edge for a cardigan to make it easier to pick up the front band stitches. In this project, the selvedge stitches are shown on the Right Front and Left Front charts where they are worked in garter stitch (knit every row) at the front edges.

## STITCH PATTERNS

### K2, p2 rib

(multiple of 4 sts)

**Row 1:** (WS) P3, \*k2, p2; rep from \* to last 5 sts, k2, p3.

**Row 2:** (RS) K3, \*p2, k2; rep from \* to last 5 sts, p2, k3. Rep Rows 1 and 2 for patt.

## ABBREVIATIONS

### SL 2, K1, P2SSO

Sl 2 sts as if to k2tog, k1, pass 2 slipped sts over. 2 sts dec'd.

### One row buttonhole

Work to the point of your first buttonhole and with your yarn in front, slip 1 stitch purlwise. Move yarn to back. \*Slip 1 st purlwise from the left needle to the right needle. Pass the 2nd st on the right needle over the first st as if to cast off. Repeat from \* once more (2 sts cast off). Slip the last stitch from the right needle back to the left needle. Using the cable cast on method, cast on 3 sts for the top of the buttonhole. Turn the work, slip the first stitch on the left needle over to the right needle. Pass the extra (3rd) stitch from the cast on over the stitch just slipped to the right needle, to close the buttonhole.





## SIDE INSERT

|   |   |   |   |   |  |   |   |   |   |   |   |
|---|---|---|---|---|--|---|---|---|---|---|---|
| ⌘ | • | ⌘ |   |   |  |   | ⌘ | • | ⌘ | 3 |   |
| ⌘ | • | / | ○ |   |  |   | ○ | \ | • |   | ⌘ |
| ⌘ | • | ⌘ |   |   |  |   | ⌘ | • | ⌘ |   |   |
| ⌘ | • | ⌘ | \ | ○ |  | ○ | / | ⌘ | • |   | ⌘ |

## SLEEVE

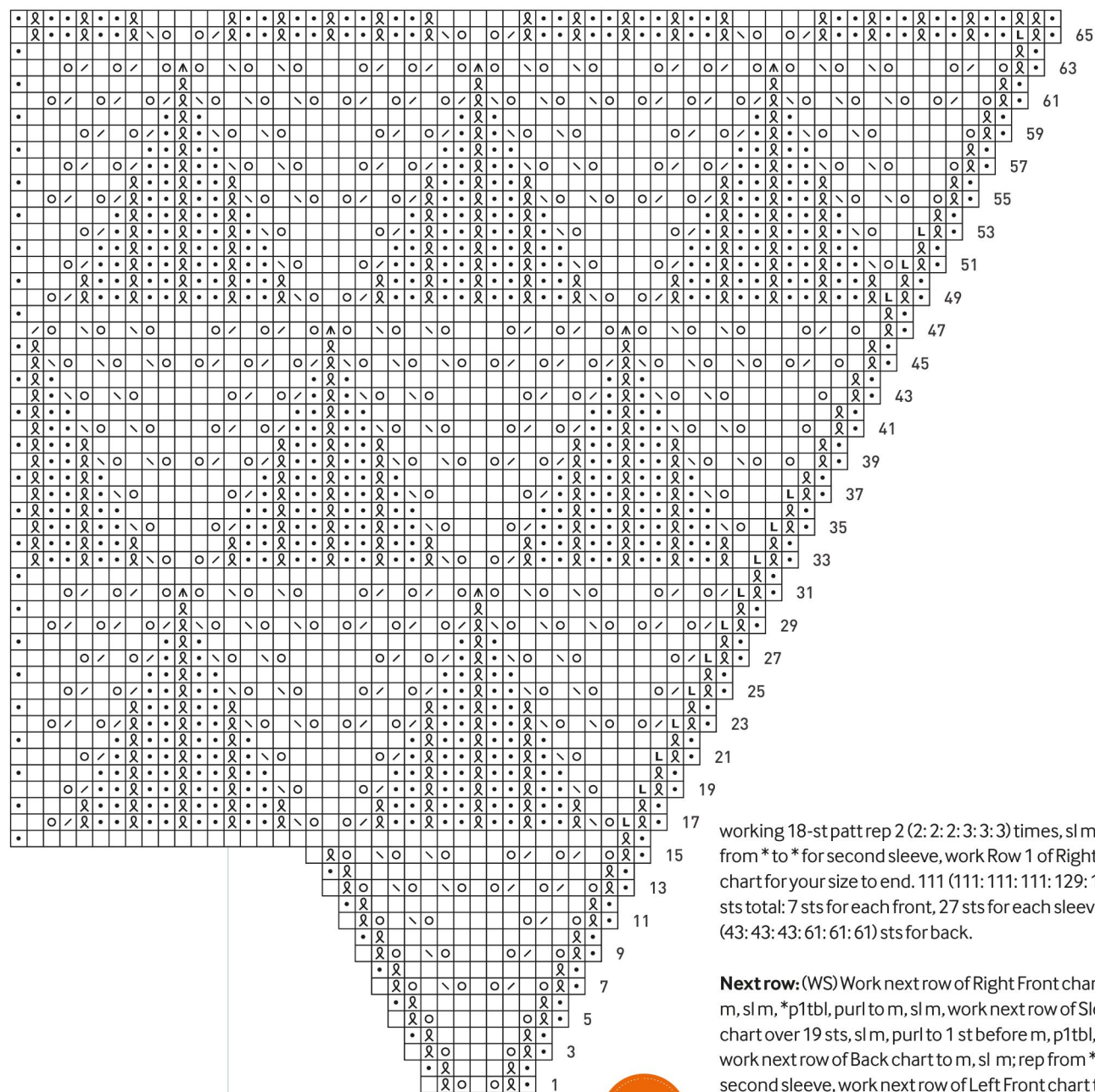
|                         |              |              |         |              |              |         |         |           |           |              |                         |                         |   |
|-------------------------|--------------|--------------|---------|--------------|--------------|---------|---------|-----------|-----------|--------------|-------------------------|-------------------------|---|
| $\lambda \cdot \lambda$ |              |              |         |              |              |         |         |           |           |              |                         | $\lambda \cdot \lambda$ |   |
| $\lambda \cdot \lambda$ | $\circ$      | $\backslash$ | $\circ$ |              |              |         |         | $\circ$   | $\lambda$ | $\circ$      | $\backslash$            | $\lambda \cdot \lambda$ | 5 |
| $\lambda \cdot \lambda$ |              |              |         |              |              |         |         |           |           |              |                         | $\lambda \cdot \lambda$ |   |
| $\lambda \cdot \lambda$ | $\backslash$ | $\circ$      |         | $\backslash$ | $\circ$      |         | $\circ$ | $\lambda$ | $\circ$   | $\backslash$ | $\lambda \cdot \lambda$ | 3                       |   |
| $\lambda \cdot \lambda$ |              |              |         |              |              |         |         |           |           |              |                         | $\lambda \cdot \lambda$ |   |
| $\lambda \cdot \lambda$ |              | $\backslash$ | $\circ$ |              | $\backslash$ | $\circ$ | $\circ$ | $\lambda$ | $\circ$   | $\backslash$ | $\lambda \cdot \lambda$ | 1                       |   |

## CHANDELIER

[illegible]



## RIGHT FRONT – SIZES 119.5 (124.5:134.5)CM/47 (49: 53)IN



### YOKE

With longer circular needle in larger size, cast on 101 (101: 101: 101: 119: 119: 119) sts. Do not join.

**Set-up row:** (WS) P5 for right front, place marker (pm), p25 for right sleeve, pm, p41 (41: 41: 41: 59: 59: 59) for back, pm, p25 for left sleeve, pm, p5 for left front.

**Note:** For the following instructions, use the Left Front and Right Front charts for your size.

**Next row:** (RS) Inc as shown on charts, work Row 1 of Left Front chart for your size to m, slip marker (sl m), \*k1tbl, M1L, k2, pm, work Row 1 of Sleeve chart over 19 sts, pm, k2, M1R k1tbl, sl m, \*work Row 1 of Back chart to m

working 18-st patt rep 2 (2: 2: 2: 3: 3: 3) times, sl m; rep from \* to \* for second sleeve, work Row 1 of Right Front chart for your size to end. 111 (111: 111: 111: 129: 129: 129) sts total: 7 sts for each front, 27 sts for each sleeve, 43 (43: 43: 43: 61: 61: 61) sts for back.

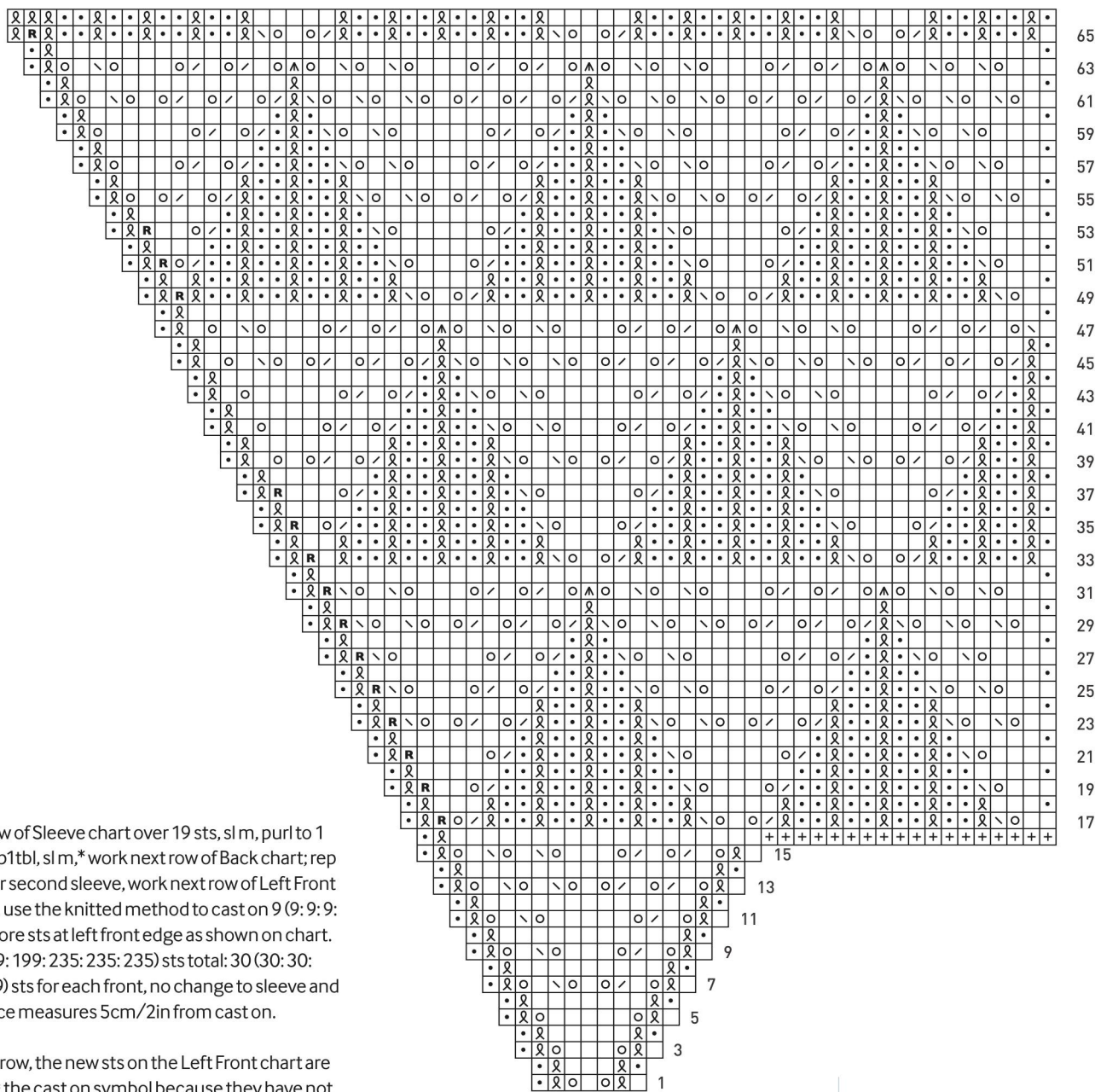
**Next row:** (WS) Work next row of Right Front chart to m, sl m, \*p1tbl, purl to m, sl m, work next row of Sleeve chart over 19 sts, sl m, purl to 1 st before m, p1tbl, sl m, \*work next row of Back chart to m, sl m; rep from \* to \* once more for second sleeve, work next row of Left Front chart to end.

**Neck and raglan inc row:** (RS) Work next row of Left Front chart to m, sl m, \*k1tbl, M1L, knit to next m, sl m, work next row of Sleeve chart over 19 sts, sl m, knit to 1 st before next m, M1R, k1tbl, sl m, \*work next row of Back chart to m, sl m; rep from \* to \* once more for second sleeve, work next row of Right Front chart to end – 10 sts inc'd: 2 sts each for each front, each sleeve, and back. Cont in patt, rep the shaping of the last 2 rows 6 more times, ending with a RS inc row (Row 15 of fronts and back). 181 (181: 181: 181: 199: 199: 199) sts total: 21 sts each front, 41 sts each sleeve, 57 (57: 57: 57: 75: 75: 75) back sts.

**Next row:** (WS; Row 16 of fronts and back) Use the knitted method to cast on 9 (9: 9: 9: 18: 18: 18) sts at right front edge, work across new sts as k1, p8 (8: 8: 8: 17: 17: 17) as shown on Right Front chart, \*p1tbl, purl to m, sl m,



**LEFT FRONT – 119.5 (124.5: 134.5)CM/47 (49: 53)IN**



work next row of Sleeve chart over 19 sts, sl m, purl to 1 st before m, p1tbl, sl m,\*work next row of Back chart; rep from \* to \* for second sleeve, work next row of Left Front chart to end, use the knitted method to cast on 9 (9: 9: 9: 18: 18: 18) more sts at left front edge as shown on chart. 199 (199: 199: 199: 235: 235: 235) sts total: 30 (30: 30: 30: 39: 39: 39) sts for each front, no change to sleeve and back sts; piece measures 5cm/2in from cast on.

**Note:** In this row, the new sts on the Left Front chart are shown using the cast on symbol because they have not been worked yet.

**Raglan inc row:** (RS) Work next row of Left Front chart to m, sl m, \*k1tbl, M1L, knit to next m, sl m, work next row of Sleeve chart over 19 sts, sl m, knit to 1 st before next m, M1R, k1tbl, sl m, \*work next row of Back chart to m, sl m; rep from \* to \* once more for second sleeve, work next row of Right Front chart to end. 8 sts inc'd: 1 st at raglan edge of each front, 2 sts each sleeve, 2 back sts.

**Next row:** (WS) Work next row of Right Front chart to m, sl m,\*p1tbl,purl to next m,sl m,work next row of Sleeve chart over 19 sts,sl m,purl to 1 st before next m,p1tbl,sl m,\*work next row of Back chart to m,sl m; rep from \* to \* once more for second sleeve,work next row of Left Front chart to end.

Cont in patt, rep the shaping of the last 2 rows 14 (15: 16: 14: 19: 20: 21) more times, then work the raglan inc row

one more time, working new sleeve sts in st st. 327 (335:  
343: 327: 403: 411: 419) sts total: 46 (47: 48: 46: 60: 61: 62)  
sts each front, 73 (75: 77: 73: 83: 85: 87) sts each sleeve,  
89 (91: 93: 89: 117: 119: 121) back sts.  
Cont for your size as foll:

**Sizes 89 (94: 104: 119.5)cm or 35 (37: 41: 47)in only**  
Yoke shaping is complete, ending with RS Row 47 (49: 51: 57) of front and back charts—piece measures 14 (14.5: 15: 17)cm or 5½ (5¾: 6: 6¾)in from cast on, including Set-up row.

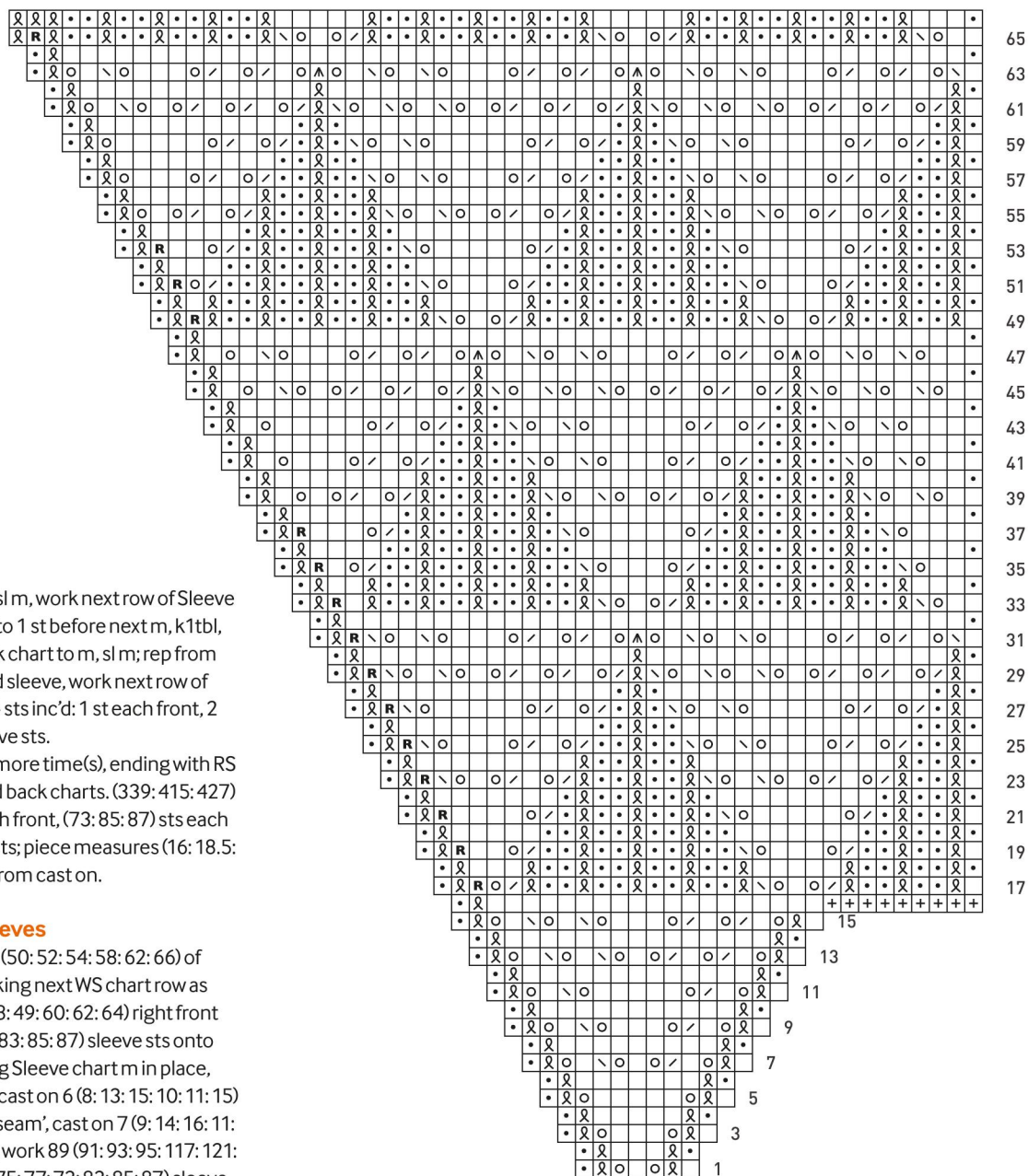
**Sizes 109 (124.5: 134.5)cm or (43: 49: 53)in only**  
Cont in patt, inc for front and back raglans without  
working any sleeve incs as foll:

**Next row:** (WS) Work 1 WS row even as established.

**Next row:** (RS) Work next row of Left Front chart to m, 



## LEFT FRONT – SIZES 89 (94: 104: 109)CM/35 37: 41: 43)IN



sl m, \*k1tbl, knit to next m, sl m, work next row of Sleeve chart over 19 sts, sl m, knit to 1 st before next m, k1tbl, sl m, \*work next row of Back chart to m, sl m; rep from \* to \* once more for second sleeve, work next row of Right Front chart to end—4 sts inc'd: 1 st each front, 2 back sts, no change to sleeve sts.  
Rep the last 2 rows (2: 0: 1) more time(s), ending with RS Row (53: 61: 65) of front and back charts. (339: 415: 427) sts total: (49: 62: 64) sts each front, (73: 85: 87) sts each sleeve, (95: 121: 125) back sts; piece measures (16: 18.5: 19.5)cm or (6¼: 7¼: 7¾)in from cast on.

### Divide for Body and Sleeves

**Dividing row:** (WS) Row 48 (50: 52: 54: 58: 62: 66) of front and back charts: Working next WS chart row as established, work 46 (47: 48: 49: 60: 62: 64) right front sts, put next 73 (75: 77: 73: 83: 85: 87) sleeve sts onto waste yarn or holder leaving Sleeve chart m in place, use the knitted method to cast on 6 (8: 13: 15: 10: 11: 15) underarm sts, pm for side 'seam', cast on 7 (9: 14: 16: 11: 12: 16) more underarm sts, work 89 (91: 93: 95: 117: 121: 125) back sts, put next 73 (75: 77: 73: 83: 85: 87) sleeve sts onto waste yarn or holder leaving sleeve chart m in place, cast on 7 (9: 14: 16: 11: 12: 16) underarm sts: pm for side 'seam', cast on 6 (8: 13: 15: 10: 11: 15) underarm sts, work 46 (47: 48: 49: 60: 62: 64) right front sts. 207 (219: 243: 255: 279: 291: 315) sts total: 52 (55: 61: 64: 70: 73: 79) sts each front, 103 (109: 121: 127: 139: 145: 157) back sts.

**Note:** Record the WS row of the Sleeve chart just completed so you can resume the patt with the correct row later.

### BODY

Work for your size as foll:

**Sizes 89 (104: 119.5: 134.5)cm or 35 (41: 47: 53)in only**

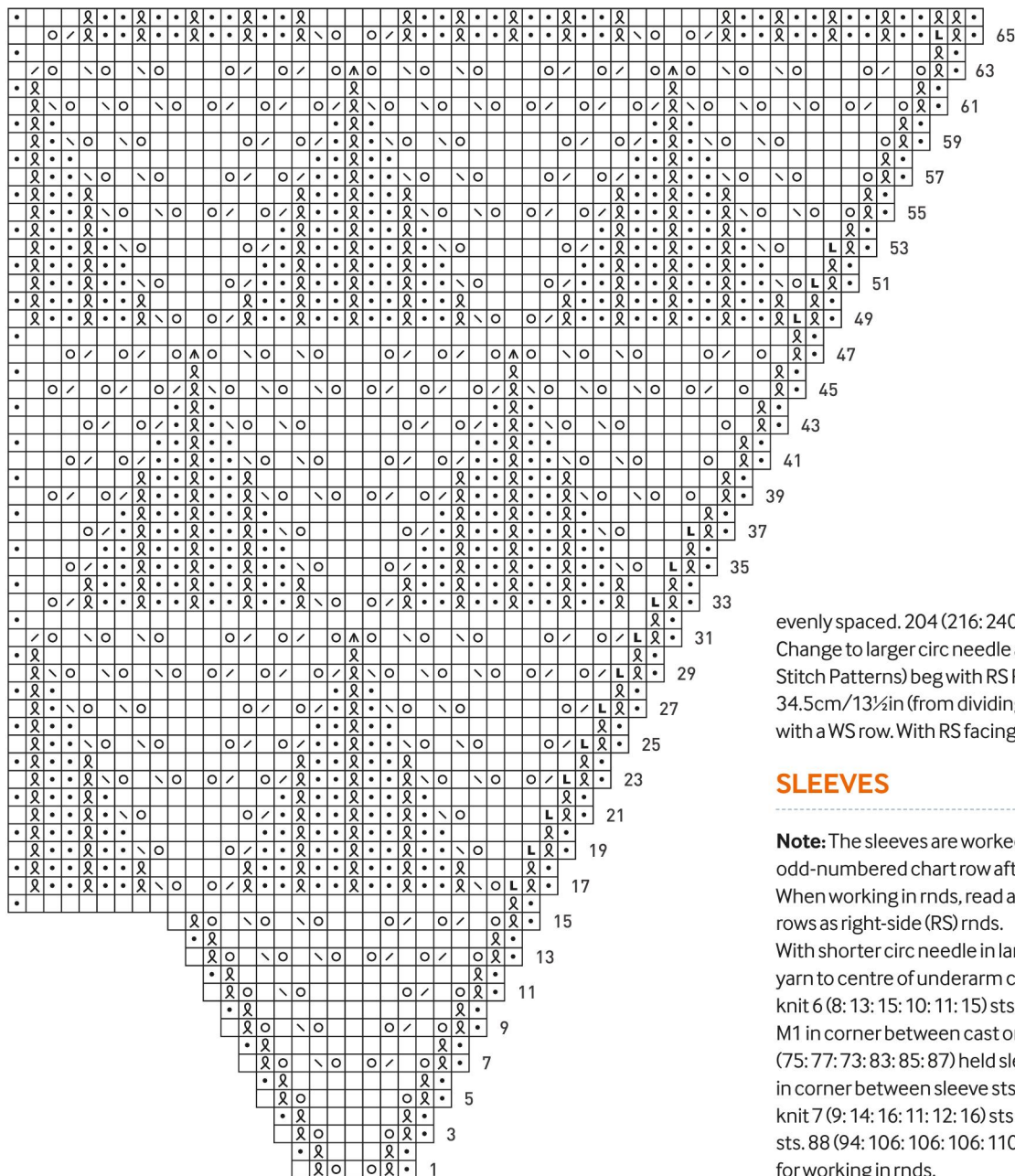
**Next row:** (RS) K1 (selvedge st; knit every row as established), beg and ending as indicated for your size, work Row 17 (21: 27: 3) of Chandelier chart over 46 (55:

64: 73) left front sts, \*place new m, work Row 1 of Side Insert chart over 11 sts removing side m, then place new m, \*work Row 17 (21: 27: 3) of Chandelier chart over 91 (109: 127: 145) back sts beg and ending where indicated for your size; rep from \* to \* once more for second side panel, work Row 17 (21: 27: 3) of Chandelier chart over 46 (55: 64: 73) right front sts beg and ending where indicated for your size, k1 (selvedge st; knit every row as established).

Work even in established patts until piece measures 15cm/6in from dividing row. Change to smaller circ needle. Work even in patts until 79 (75: 85: 77) lower body rows total have been completed, ending with Row 31 (31: 15: 15) of Chandelier chart—piece measures about 23.5 (22: 25.5: 23)cm or 9¼ (8¾: 10: 9)in from



## RIGHT FRONT – SIZES 89 (94: 104: 109)CM/35 37: 41: 43)IN



dividing row.

#### Sizes 94 (109: 124.5)cm or 37 (43: 49)in only

**Next row:** K1 (selvedge st; knit every row as established), beg and ending as indicated for your sizes, work Row 19 (23: 31) of Chandelier chart over centre 217 (253: 289) sts, k1 (selvedge st, knit every row as established). Work even in established patts until piece measures 15cm/6in from dividing row. Change to smaller circ needle. Work even in patts until 77 (73: 81) lower body rows total have been completed, ending with Row 31 (31: 15) of Chandelier chart – piece measures about 23 (21.5: 24)cm or 9 (8½: 9½)in from dividing row.

#### All sizes

**Next row:** (WS) Purl and at the same time dec 3 sts

evenly spaced. 204 (216: 240: 252: 276: 288: 312) sts rem. Change to larger circ needle and work in k2, p2 rib (see Stitch Patterns) beg with RS Row 2 until piece measures 34.5cm/13½in (from dividing row for all sizes, ending with a WS row. With RS facing, cast off all sts in patt.

## SLEEVES

**Note:** The sleeves are worked in rnds, beg with the next odd-numbered chart row after the WS dividing row. When working in rnds, read all even-numbered chart rows as right-side (RS) rnds.

With shorter circ needle in larger size and RS facing, join yarn to centre of underarm cast on sts, then pick up and knit 6 (8: 13: 15: 10: 11: 15) sts along first half of cast on sts, M1 in corner between cast on sts and held sts, work 73 (75: 77: 73: 83: 85: 87) held sleeve sts as established, M1 in corner between sleeve sts and cast on sts, pick up and knit 7 (9: 14: 16: 11: 12: 16) sts along other half of cast on sts. 88 (94: 106: 106: 106: 110: 120) sts total. Pm and join for working in rnds.

**Next rnd:** K5 (7: 12: 14: 9: 10: 14), k2tog, work in patt to last 8 (10: 15: 17: 12: 13: 17) sts, k2tog, k6 (8: 13: 15: 10: 11: 15). 86 (92: 104: 104: 104: 108: 118) sts rem.

Work 1 rnd even in patt, working sts outside chart section in st st.

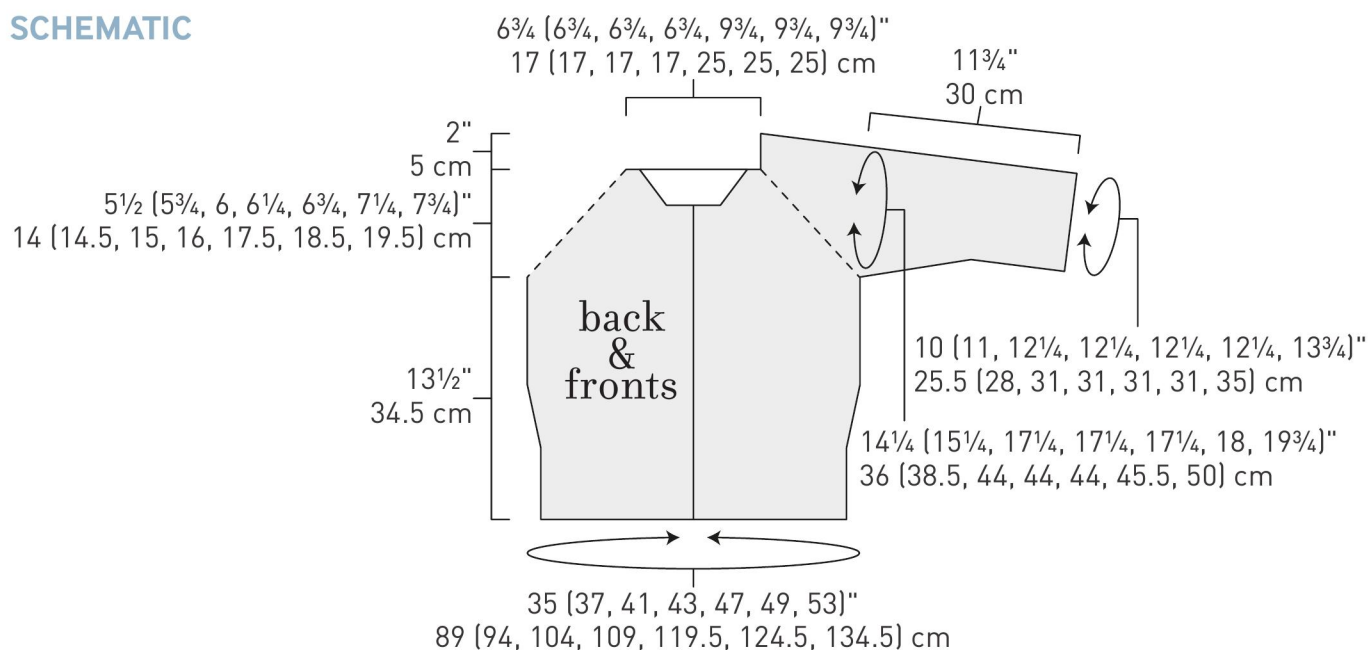
**Dec rnd:** K2, k2tog, work in patt to last 4 sts, ssk, k2. 2 sts dec'd.

Cont in patt, rep the dec rnd every other rnd 0 (0: 0: 0: 4: 4: 6) more times, then every 4th rnd 9 (9: 14: 14: 10: 12: 11) times, then every 6th rnd 3 (3: 0: 0: 0: 0: 0) times, changing to dpn's in larger size when sts no longer fit comfortably on circ needle. 60 (66: 74: 74: 74: 74: 82) sts rem.

Work even in patt until sleeve measures about 28cm/11in from dividing row for all sizes, ending with Rnd 6 of Sleeve chart.



## SCHEMATIC



### Cuff

Knit 6 rnds, purl 1 rnd for hem fold line. Sleeve measures about 30cm/11 3/4in from dividing rnd. Change to smaller DPNs and knit 6 more rnds for facing.

Cast off all sts.

Fold facing to WS along fold line and, with yarn threaded on a tapestry needle, whipstitch in place.

### FINISHING

Block pieces to measurements.

### Neckband

With longer circ needle in larger size and RS facing, pick up and knit 140 (140: 140: 140: 172: 172: 172) sts evenly spaced around neck opening. Do not join. Beg and ending with a WS row, work in k2, p2 rib until piece measures 2.5cm/1in from pick-up row.

With RS facing, cast off all sts in patt.

### Buttonband

With longer circ needle in larger size and RS facing, pick up and knit 120 (120: 120: 124: 128: 128: 132) sts evenly spaced along left front edge. Beg and ending with a WS row, work 5 rows in k2, p2 rib.

With RS facing, cast off all sts in patt.

## Make It Yours

Here's a great way to adapt this pattern and make it truly unique! Choose any pattern with a multiple of 18 stitches plus 1 to substitute for the chandelier lace pattern used here. You can also use a pattern with a multiple of 9 stitches plus 1, repeating the 9-stitch pattern twice for every 18-stitch repeat in the original.

For an even better custom fit, substitute a wider or narrower lace panel for the 11-stitch side insert used here.

### Stitch pattern breakdown

**Main body:** Multiple of 18 stitches plus 1 balancing stitch.

**Side insert:** 11-stitch panel.

### Buttonhole Band

Mark placement of 9 buttonholes on right front, one 1.3cm/1/2in up from lower edge, one 1.3cm/1/2in down from neck edge, and the others evenly spaced in between. With longer circ needle in larger size and RS facing, pick up and knit 120 (120: 120: 124: 128: 128: 132) sts evenly spaced along right front edge. Work 2 rows in k2, p2 rib, ending with a RS row.

**Buttonhole row:** (WS) Cont in patt, use the one-row method (see Abbreviations), to make a 2-st buttonhole opposite each marked buttonhole position.

Work in patt for 2 more rows, ending with a WS row.

With RS facing, Cast off all sts in patt.

Weave in loose ends.

Block again, if desired.

Sew buttons to buttonband, opposite buttonholes.



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# Dazeychain Headband

A cute little accessory to wear this summer whether you're at a festival, holidaying in the country or chilling at the beach



**DESIGNER**  
**RHIANNON MCCULLOCH**

Rhiannon McCulloch was taught to knit as a small child by her mother and was the only teenager she knew whose idol

was Debbie Bliss. Later she gained a degree in fashion design from Central Saint Martins and the love of handknitting never left her. After working in various areas of design she began to indulge her desire to design handknit patterns. Her 'Theatre Of Yarns' catalogue is growing steadily and reflects her enjoyment of simple, clear patterns, with a twist. Discover more at [www.theatreofyarns.com](http://www.theatreofyarns.com)

## DIFFICULTY BEGINNER

### SKILLS USED

- Increasing
- Decreasing
- Knitting in rows
- I-cord
- Plaiting/braiding
- Sewing

### MEASUREMENTS

- **3-5 years:** head circumference 51cm/20in
- **6-10 years:** head circumference 53cm/21in
- **Small adult:** head circumference 56cm/22in
- **Medium adult:** head circumference 58cm/23in
- **Large adult:** head circumference 61cm/24in

### YARN USED

**Leftover scraps of 4ply weight yarns can be used for this project**

- Approximately 25g of green 4ply for headband
- Approximately 10g of white 4ply for the daisy petals
- An oddment of yellow 4ply for the centres of the daisies

### NOTIONS

- 3.25mm (US 3) DPNs
- 2.25mm (US 1) DPNs
- One stitch holder (or scrap yarn)
- Tapestry needle

“The Dazeychain Headband was inspired by the summer of love. The daisy is surely the most innocent and childlike flower evoking memories of sitting in summer grass making daisy chains.”

## SPECIAL STITCH PATTERNS

### i-cord

Use only two DPNs from a set.

Cast on between 2 and 5 sts (number of sts dictates thickness of finished i-cord); knit to end; \*push sts to other end of DPN, bring yarn firmly to start of row at back of work and knit to end; rep from \* until i-cord is desired length.

## PATTERN NOTES

The headband can be customised to an individual head size.

Work the headband to the desired head circumference plus an additional 16cm/7in. Plait the headband to the length of the head circumference, knot it and leave the extra length free.

Work number of daisies according to preference.

## HEADBAND

**Cast ON**

Using 3.25mm (US3) DPNs and green 4ply, cast on 9 sts.

Slip first 3 sts on to left-hand needle.

Slip next 6 sts on to a stitch holder or scrap of yarn. With 3 sts on left-hand needle work i-cord for 67 (69: 72: 74: 77)cm or 26¼ (27¼: 28¼: 28¼: 30¼)in. Cast off.

Slip next 3 sts on to DPN from stitch holder and work i-cord as before.

Repeat process for final 3 sts.





it, knit into the back of it, knit into the front of it, to make 5 sts out of 1.

**Row 2:** Purl to end.

**Row 3:** Knit to end.

**Row 4:** Purl to end.

**Row 5:** Knit to end. Slip the 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> stitches over the 1<sup>st</sup> stitch.

Cast off.

Work 8 (9: 9: 10: 10) more Daisy Centres.

## FINISHING

### Making up flowers

Place one end of Daisy petal i-cord under the WS of Daisy centre and form a loop of approximately 2cm/¾in to make a petal, crossing ends of loop over each other on WS of Daisy centre. There is no need to cut the i-cord, just leave the rest hanging free until the next petal is worked.

With white 4ply and tapestry needle, sew from WS through crossed over Petal i-cord, right through to RS edge of Daisy centre.

Sew back through RS of Daisy centre, (forming a tiny stitch) and back through two layers of Petal i-cord.

Repeat this process all around the Daisy centre, forming six evenly spaced Petal loops.

On WS of Daisy, sew all i-cord Petals to each other to secure them. If your petals are a little unevenly spaced, sewing on the WS can also be used adjust their position slightly.

Sew in yarn ends, leaving one yellow yarn tail hanging from each Daisy.

Use yellow yarn tail to sew Daisies to headband, spacing them evenly around plaited section.

Sew from underside of headband through to centre of Daisy.

### Fastening

At the cast on end of the i-cord headband, separate the 3 strands slightly to form a loop and thread the un-plaited ends through the loop up to the knot.

Sew in yarn ends.

Cast  
OFF



Plait the 3 strands of i-cord for 51 (53: 56: 58: 61)cm or 20 (21: 22: 23: 24)in, or preferred head circumference.

Secure plait by tying 2 strands in a knot around the 3rd.

## DAISIES

### Petals

Using 2.25mm (US 1) DPNs and white 4ply, cast on 2 sts.

Work 8 (9: 9: 10: 10) separate lengths of i-cord, each measuring 28cm/11in long.

### Daisy Centres

Using 3.25mm (US 3) DPNs and yellow 4ply, cast on 1 st.

**Row 1 (RS):** Knit the stitch without slipping it off the needle, knit into the back of it, knit into the front of

### YARN ALTERNATIVES

#### ◆ SAVE

Acrylic stash dive

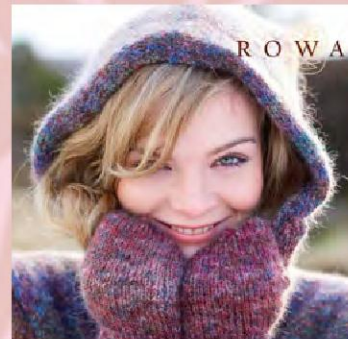
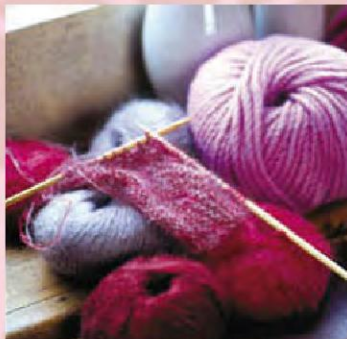
#### ◆ SPEND

Wool/nylon superwash stash dive

#### ◆ SPOIL YOURSELF

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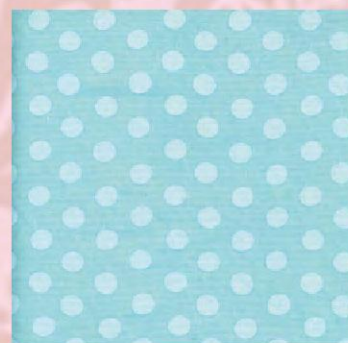
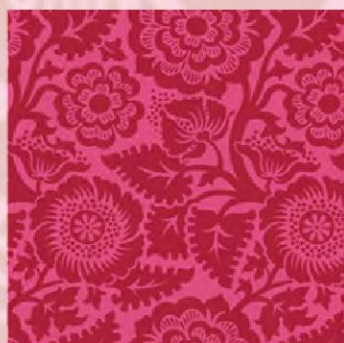
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# Mohair Tunic

This light tunic is a great cover-up – it's perfect for adding a touch of glamour without weight on summer days!



## DESIGNER LAURA ZUKAITE

A native Lithuanian, Laura Zukaite has moved to the United States at the age of 18. A graduate from Parsons The New School for Design,

Laura is an author of two hand-knitting books: *Luxe Knits* and *Luxe Knits: The Accessories*. Both books are educational as well as represent her design philosophy. With her love of hand-knitting Laura has entered the fashion industry by designing sweaters for industry leaders such as Ralph Lauren.

## DIFFICULTY INTERMEDIATE

### SKILLS USED

- Knitted hem
- Pick up & knit
- Lace stitches
- Increasing
- I-cord (optional)
- Seaming

### YARN USED

- Debbie Bliss, Angel**
- 76% mohair, 24% silk
  - 25g/200m/219yd
  - Colour: Coral (shade 13)

### TENSION

- Work 20 sts and 18 rows to measure 10x10cm/4x4in using 4.5mm (US 7) needles in stocking stitch

### NOTIONS

- 4.5mm (US 7) needles
- Two 4.5mm (US 7) DPNs (for belt construction – optional)
- Two stitch markers
- Tapestry needle

“I was envisioning a simple piece that you just throw on any time. I wanted something easy to wear that can fit any shape body as well as easy to carry that you could just roll-up and keep in your bag. The lace stitch in Mohair/Silk gives you the lightness you need and adds a feminine touch to the garment.”

## SPECIAL STITCH PATTERNS

### Body Pattern

**Row 1 (RS):** Using 2 strands, purl across.

**Rows 2 & 4:** Using 2 strands, \*yo, k2tog; rep from \* to end.

**Rows 3 & 5:** Using 2 strands, \*k2tog, yo; rep from \* to end.

**Row 6:** Using 2 strands, knit across.

**Row 7:** Using 1 strand, knit across.

**Row 8:** Using 1 strand, purl across.

Repeat last 2 Rows 8 more times (18 rows of stocking stitch in total).

Repeat these 24 Rows for pattern.

## PATTERN NOTES

The cast on uses two strands of yarn – using two balls of yarn, take one strand from each (rather than from the end and centre) as this will make it easier to work the single strand sections.



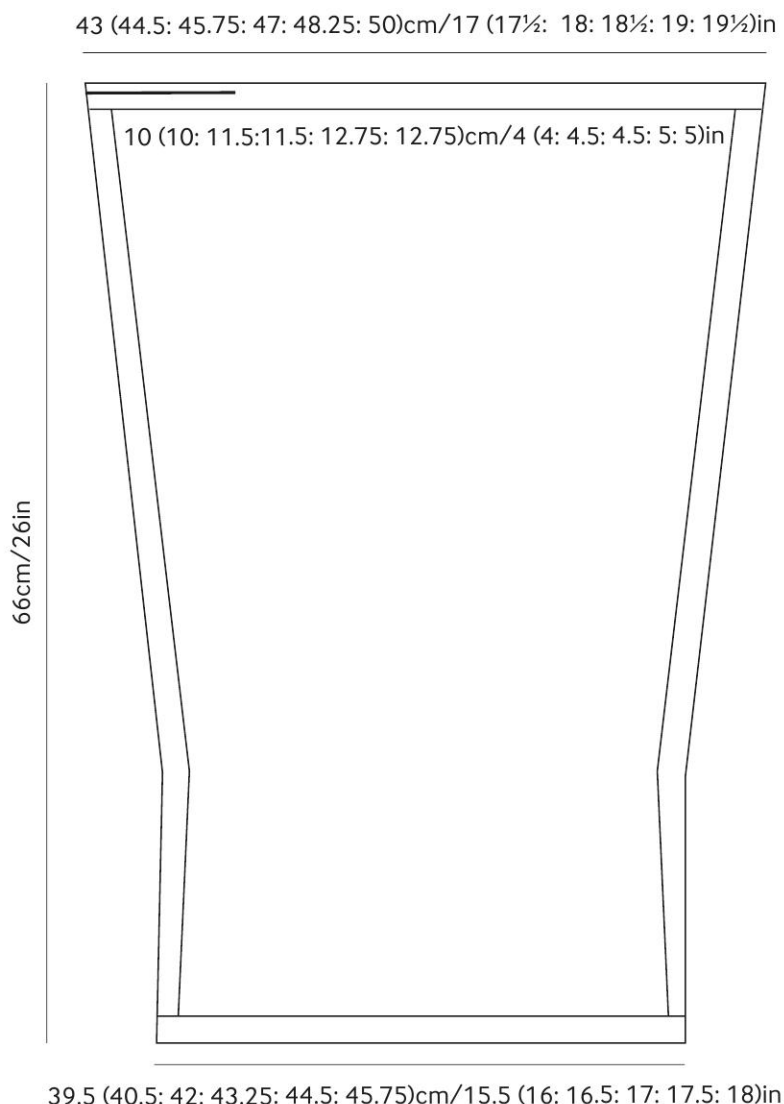
| Sizes       | XS | S  | M  | L     | XL     | 2XL |       |
|-------------|----|----|----|-------|--------|-----|-------|
| To fit bust | 71 | 81 | 91 | 101.5 | 111.75 | 122 | cm    |
|             | 28 | 32 | 36 | 40    | 44     | 48  | in    |
| Length      | 66 | 66 | 66 | 66    | 66     | 66  | cm    |
|             | 26 | 26 | 26 | 26    | 26     | 26  | in    |
| Yarn used   | 4  | 5  | 6  | 6     | 7      | 7   | balls |







## SCHEMATIC



When working the single strand sections, work a knit row followed by a purl row with one ball, then work the next knit and purl row using the other ball. This carries both yarns up the side of the fabric which saves weaving in but doesn't add bulk as the yarn is so light.

It is a good idea to work with a looser than usual tension in the lace panel sections, as this helps make the k2tog on the following rows easier.

### BODY

Cast  
ON

(make 2 pieces)

Using 4.5mm (US 7) needles, and holding 2 strands together, cast on 70 (80: 90: 100: 110: 120) sts.

Starting with a purl row (and slipping the first and knitting the last stitch of every row), work in stocking stitch for 4 rows, ending with the RS (knit) row.

**Next row:** (WS) Knit. This creates a purl 'bump' for the knitted in hem.

Continuing with a knit row (RS), work in stocking stitch for 4 Rows, ending with the WS (purl) row.

On the following row, fold the border towards the back, pick up and knit every stitch together with a corresponding cast on stitch, pm (place marker), cable cast on 4 sts at the end of the row.

**Next row:** (WS) K4, purl till the end, pm, cast on 4 sts.

**Pattern Set Up Row 1 (RS):** P4, k4, work in pattern to last 8 sts, k4, p4.

**Pattern Set Up Row 2 (WS):** K4, p4, work in pattern to last 8 sts, p4, k4.

Continue working last 2 rows (following the Body Pattern in Special Stitch Pattern section, making sure you maintain the 8 st edging throughout) until the piece measures 17.75cm/7in, then on the following RS row start increasing as follows:

P4, k4, m1, work in pattern to last 8 sts, m1, k4, p4.  
72 (82: 92: 102: 112: 122) sts

Repeat this increase every 5cm/2in (which will fall in the stocking stitch sections) 5 (5: 6: 6: 7: 7) times more. 82 (92: 104: 114: 126: 136) sts

Continue working evenly in pattern (maintaining the 8 st edging) until the piece measures 66cm/26in (or desired length), then work neck opening as follows:

**Row 1:** (RS) Cast off 4, knit to last 4 sts, p4.

**Row 2:** Cast off 4 sts, purl across.

**Row 3:** Knit across.

#### YARN REVIEW

Laura says "Debbie Bliss, Angel, is light and fluffy without being tickly and is gorgeous to wear next to the skin. The yardage per ball is good too, so it goes a long way."

#### YARN ALTERNATIVES

- ◆ **SAVE**  
Drops, Kid Silk
- ◆ **SPEND**  
Adriaafil, Kid Mohair
- ◆ **SPOIL YOURSELF**  
Rowan, Kid Silk Haze





**Rows 4, 5 & 6:** Purl across (creating the bump for the top hem, which will be seamed later).

**Rows 7 & 9:** Knit across.

**Rows 8 & 10:** Purl across.

Cast off all sts.

## FINISHING

Block the pieces.

Fold the side borders at the marker and sew in place. You can use the yarn for all seams.

Fold the neck border towards the back at the ridge and sew in place.

Mark shoulders at 10 (10: 11.5: 11.5: 12.75: 12.75)cm or 4 (4: 4 ½: 4 ½: 5: 5)in from each end and seam together. The sides of the garment are not attached, but can be seamed at the sides if preferred.

Weave in ends.

### Belt

Using 2 DPNs, cast on 3 sts.

Do not turn the work, but slip the stitches to the other end of the needle.

\*Pull the yarn across the row and behind the work, then knit the same three stitches.

Repeat from \* to desired length.

Cast off, weave in ends.

Alternatively, you can make a plait of the yarn used and thread through two large beads which will add weight to the belt, helping to keep it in place.

**Cast  
OFF**



# Floral Garden Socks

These socks, with contrasting cuff and toe, are great for showing off colourwork and using small amounts of hand-dyed yarns



## DESIGNER JANE HOWORTH

Jane likes to create functional designs with strong visual interest which makes each item interesting and satisfying both to make and to wear.

She's influenced by traditional designs, and sometimes incorporates traditional stitch patterns or motifs into her designs. More of Jane's patterns can be found at [www.janehoworth.wordpress.com](http://www.janehoworth.wordpress.com)

"The idea for these socks started with the little leaf pattern border and took shape after being inspired by traditional Scandinavian stitches. I love updating or reworking vintage stitch patterns, and it was nice to be able to turn the inspiration into a border design for this happy-looking sock in sweet summery colours."

## PATTERN NOTES

If you wanted to be really economical with the yarn, you could work an afterthought heel in the same colour as the toe and cuff, then as the sock wears through, you can simply knit on a new one!

Make sure that your colourwork is even and that it doesn't pull in too tight as this can make the sock difficult to wear.

## DIFFICULTY INTERMEDIATE

### SKILLS USED

- Decreasing
- Colourwork (stranded)
- Pick up & knit
- Knitting in rounds
- Knitting in rows
- Working from a chart
- Kitchener stitch

### MEASUREMENTS

- 25cm/10in length from toe to back of heel; 22cm/8½in foot circumference.

### YARN USED

**fivemoons, Luna plus 4ply solids**

- 75% superwash merino, 25% nylon
- 50g/212.5m/232yd

- **MC:** Sour Cherry (2 skeins)
- **CC1:** Cornflower (1 skein)
- **CC2:** Persian Blue (1 skein)

### TENSION

- Work 30 sts and 42 rounds in stocking stitch to measure 10x10cm/4x4in using 2.5mm (US 1.5) needles, or size required to obtain correct tension.

### NOTIONS

- 2.5mm (US 1.5) DPNs
- One stitch marker
- Tapestry needle

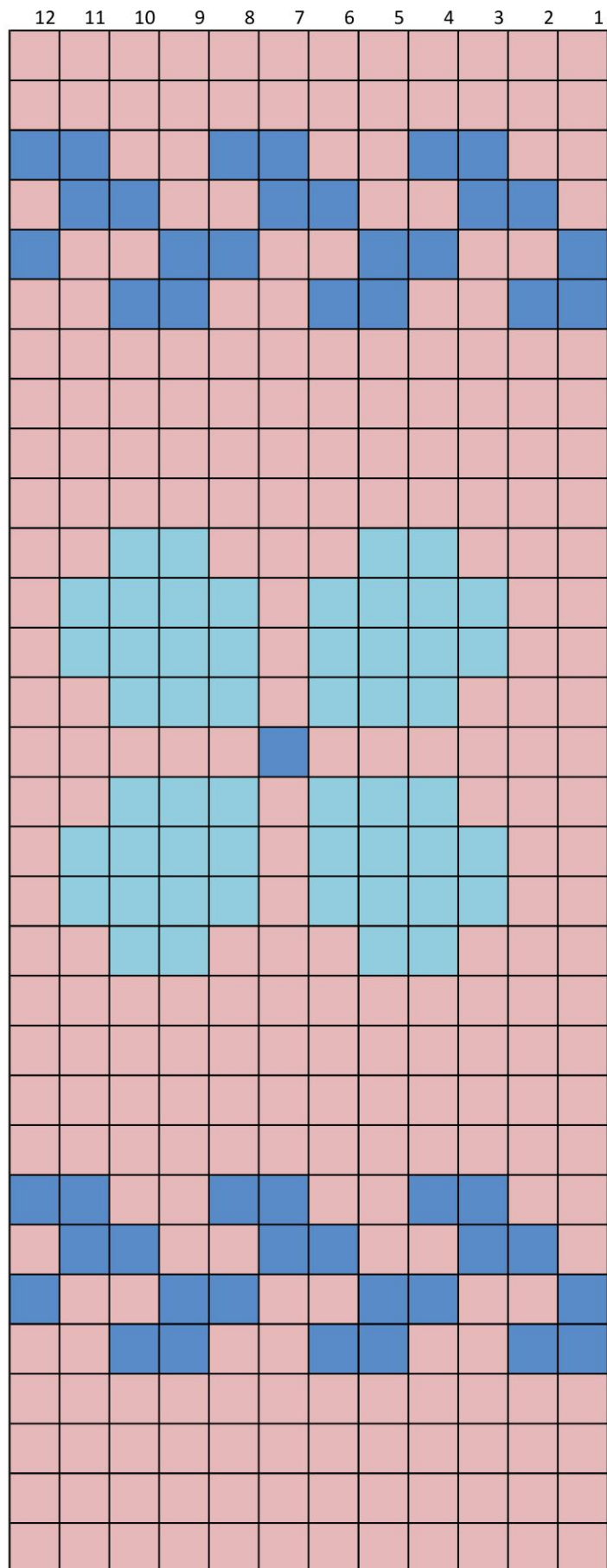








## CHART



## LEG

Cast  
ON

### Cuff

With set of four 2.5mm DPNs and CC1, cast on 60 sts using an elastic cast on method. Arrange sts onto three needles (20 sts per needle) and join into a round, being careful not to twist the stitches. Place marker to denote beginning and end of each round.

**Rnd 1:** \*K2, p2; rep from \* to end of rnd.

Repeat Rnd 1 until work measures 5cm/2in.

### Leg

**Next rnd:** Begin chart, joining in MC and CC2 as required, until all rnds of chart have been worked.

**Next rnd:** K2, \*sl1, k4; rep from \* to last 3 sts, sl1, k2.

## HEEL

### Heel flap

K15 from first needle, turn, leaving rem sts unworked, sl1, p15 from first needle, then p15 from third needle. 30 sts

Work in rows on these 30 sts for heel flap, and hold remaining sts on two needles for instep.

**Row 1 (RS):** \*Sl1, k1; rep from \* to end.

**Row 2 (WS):** Sl1, p29.

Rep these two rows until a total of 30 rows have been worked, and 15 chain sts have formed on the edges of the heel flap.

### Turn Heel

**Row 1:** Sl1, k16, ssk, k1, turn.

**Row 2:** Sl1, p5, p2tog, p1, turn.

**Row 3:** Sl1, knit to within 1 stitch of the gap, ssk, k1, turn.

## KEY



MC



CC1



CC2





**Row 4:** Sl1, purl to within 1 stitch of the gap, p2tog, p1, turn.

Repeat Rows 3 and 4 until all the heel sts are worked. Turn. 18 sts

### Heel gussets

Knit 18 sts of heel, pick up and knit the 15 chain sts at one side of heel flap, work 30 sts of instep in established pattern, pick up and knit the 15 chain sts at other side of heel flap, knit 9 sts from heel flap, place st marker.

Distribute sts so that there are 24 sts on needle 1 and on needle 3, and 30 sts on needle 2. 78 sts

**Rnd 1:** Knit to last 3 sts on needle 1, k2tog, k1. Work all instep sts in established pattern on needle 2. K1, ssk on first three sts on needle 3, knit to end.

**Rnd 2:** Knit all sts on needles 1 and 3, work pattern on sts on needle 2.

Repeat the last two rnds until there are 15 sts on needle 1 and on needle 3. 60 sts

## FOOT

Continue without further decrease until foot measures 20cm/7¾in (or 5cm/2in less than desired total length). Finish with a row 2 of pattern.

### Shape toe

Cut MC, leaving a tail for weaving in, and join CC1. Work the contrasting-colour toe as follows:

**Rnd 1:** Knit to last 3 sts on needle 1, k2tog, k1. K1, ssk at start of needle 2, knit to last 3 sts, k2tog, k1. K1, ssk at start of needle 3, knit to end.

**Rnd 2:** Knit all sts.

Rep Rnds 1 and 2 until 10 sts remain.

Cut yarn leaving a 30cm/12in tail.

Thread yarn onto a tapestry needle and graft toe using Kitchener stitch.

Make second sock in same way.

## FINISHING

Weave in all ends.  
Block gently.

### YARN REVIEW

**Jane says:** "The new range of solids from fivemoons are perfect for colourwork, and they are in smaller skeins (some are 20g!) which means you can mix them up without having to buy a whole 100g ball. The yarn base, a superwash merino and nylon blend is smooth, hardwearing and gives excellent stitch definition."

### YARN ALTERNATIVES

- ◆ **SAVE**  
Bergere de France, Luberon
- ◆ **SPEND**  
Regia, Silk 4 ply
- ◆ **SPOIL YOURSELF**  
The Natural Dye Studio, Scheherazade

**Cast OFF**





How to...

# MIX IT UP!

THERE ARE MANY REASONS WHY A KNITTER MAY WISH, OR NEED, TO SUBSTITUTE A YARN FOR ONE LISTED IN A PATTERN. HERE'S A BRIEF GUIDE AS TO HOW TO GO ABOUT THIS...

BY: EWA SHEPHARD

**S**o often we fall in love with a pattern that specifies a yarn which is either not easily available to us locally, is perhaps may be beyond our budget or contains a fibre that we are allergic to, find uncomfortable, unpleasant or just don't get along with. Perhaps it is now discontinued, or we have yarn in our stash which we are longing to use – or indeed feel guilty that it has languished there for so long! (Us? No, never, our stashes are small, tiny... Honest!)

So, what do we do?

Substitute!

This is one of the most common changes a knitter can make to a pattern, but how to go about this?

## TENSION

This is an important starting point, a relatively easy first focus. If, for example, the pattern we're wishing to knit specifies a double knitting (DK) yarn in 100% pure

wool, check the given tension of the substitute yarn against the specified yarn. You can do this without even swatching at this point, as usually the tension over a stocking stitch sample for the standard needle sizing is given on the ball band.

Once you are sure that the standard tension is the same, you can either buy one ball or go stash diving to swatch to test accurate pattern tension. Using the actual needles you plan to use for the item is a good idea too as straight needles may give you a different tension than circulars.

This is a great opportunity to check if a yarn really is hand wash only, or if you can get away with the wool wash on your machine. The importance of knitting a swatch (or two), measuring it, treating it in the way you plan to treat the finished item, and measuring again, are not to be underestimated. Measure twice, knit once!

But, beware, just because the tension is right, it doesn't mean that the yarn is a

good substitute! Before jumping headfirst into the project, you also need to take the following into account...

## FIBRE

This is an important consideration. If the pattern calls for pure silk, then substituting it with pure wool will give a very different item indeed. Silk has great drape, cotton is inelastic, pure wool can be rustic and sturdy – although with the wide selection of fibres available these days, it can also be beautifully soft, too. If the pattern calls for cashmere, Alpaca might be a good substitute – it has a similar 'halo' and drape to cashmere.

Substituting for a wildly different fibre is possible, providing it gives you the look and feel that you want for your finished knit. A stocking stitch cardigan, for example, would be smooth if worked in a plied wool, but would be fluffy if worked in a mohair substitute. This can result in a



completely different look to the original design – sometimes it works, sometimes it doesn't!

You can also substitute mixed fibres for single fibre yarns. Perhaps a jumper pattern calls for pure wool, which can sometimes pill with wear? You might want to substitute it for a more hardwearing yarn, so why not try a wool/nylon mix, or wool/acrylic if you want to be able to pop it in the washing machine.

### PLY

A plied yarn provides stability, helping to keep the shape of the knitted item well and can have better stitch definition than



**Two yarns with the same tension, worked on the same needles, giving a completely different fabric**

an unplied or roving style yarn. Perhaps this is not something you are looking for and the alternate unplied (or single ply) yarn would suit? Do beware, unplied yarn can sometimes not wear too well and may pill quite quickly – something to consider if you're looking at an item that will get a lot of wear, such as a jumper or cardigan. There is nothing sadder than realising halfway through knitting an item that it is already pilling and looking tired before it has even been worn. However an unplied yarn can show off the fibre and the colour beautifully, so perhaps it may be well suited to your planned item.

### DESIGN FEATURES

The actual design elements of the item you're trying to find substitute yarns for is also very important within your decision making process. Colourwork (Fair Isle, intarsia, etc) may require the inherent qualities of wool: grippiness, or stickability, to itself is one of the qualities called for in the fibre. Some wonderful techniques common to patterns and styles originating from our Northern Isles

and from Scandinavian countries, rely on the stickiness of woollen fibres. Steeking is the main one that springs to mind – attempted in a slippery yarn this would be very difficult indeed, the stickiness of the yarn is what keeps the stitches and rows together whilst you cut your knitted fabric! It would not be a good idea to attempt to steek a piece of silk fabric.

If your project contains cables, check to see if your potential substitute will allow the cables to be seen, rather than blend into the background. A flat or slubby yarn won't allow the cables to 'pop' as well as a plied, smooth yarn. Perhaps lacework is part of the design? Lace can look beautiful in silky or woollen yarns, giving a very different end result: from elegant and drapery (silk or silk blends) to cosy and perhaps rustic woollen yarn. The important aspect with lace is that usually you need to block it to open up the stitches and show off the pattern. Be cautious if planning to use acrylic or acrylic blends for lace as acrylic does not have a memory and your hard work with the lace pattern may not show well at all – and the size of the item could well alter too, with the item not retaining its blocked shape or size.

Colour can greatly affect the look of a finished item too and your swatch will help you decide if you like the alternative, although with some variegated yarns the colours will work in a different way to the swatch. For example, some colour repeats may 'swirl' on a sock, while others will pool in colour blocks. Subtle blends can look amazing in lace, but others can hide the gorgeous stitch pattern. It helps to decide up front if you want the pattern to pop or the colours to sing!

### AMOUNT NEEDED

Working out how many balls or skeins of your chosen substitute yarn are needed is usually quite straightforward. Work out how many metres/yards the original yarn calls for by checking the pattern (often a pattern specifies meterage) or the yarn details (either on Ravelry, on the manufacturer's own website, or on the ball band if you have access to the original yarn listed).

If, for example, you need six balls of the original yarn, you don't necessarily need six balls of your chosen substitute. The formula is simple. First of all, work out the total yardage:



**The cables on this swatch are more clearly visible in the green section than the yellow and red variegated section. They would be more visible still in a solid colourway**

• **Number of original balls x yardage in each ball = total yardage needed**

Then work out how many balls of the substitution yarn are needed:

• **Total yardage of project ÷ yardage in one substitution ball = total number of balls needed in new yarn**

For example, Rowan Pure New Wool DK has 136 yards per ball. If the pattern calls for 8 balls, we apply the formula as follows:

• **8 (balls) x 136 (yardage in each ball) = 1,088 yards (total yardage)**

If we want to substitute it with King Cole Merino Blend DK, we need to find out the yardage in each ball – which is 123 yards. The formula is applied as follows:

• **1,088 (total yardage) ÷ 123 (yardage in new ball) = 8.84 (total balls needed)**

This means that we would need 9 balls of the substitute yarn rather than 8. It's useful to do the maths before you get to the yarn shop – although most shops will have a calculator to hand for substitution emergencies!

### QUICK REFERENCE

**Tension:** check ball band and pattern tension

**Fibre:** look for similar qualities

**Design:** What do you want to showcase – cables, lace or colourwork?

**Yardage:** Do the maths beforehand to make sure you have enough yarn



# Isabella Cardigan

Mother and daughter knits are hugely popular – and this cardigan is perfect for little girls and yummy mummies alike!

## DESIGNER JOANNE SCRACE

Joanne has been knitting since childhood, and recently took up crochet, too. She loves to change patterns, treating them more like recipes, and always adjusts them for fit or design, and so she began to design garments herself. She loves seamless design, bright colours and contemporary stitch patterns.

“The Ingrid Sweater and Isabella cardigan are named for mother and daughter Ingrid Bergman and Isabella Rossellini. The vintage feel of this piece reminds me of their glamour and beauty. The matching sweater (Ingrid) can be found in the Mother & Daughter pattern booklet, produced by Artesano which is available from [www.artesanoyarns.co.uk](http://www.artesanoyarns.co.uk)”

## DIFFICULTY INTERMEDIATE

### SKILLS USED

- Increasing
- Decreasing
- Yarn overs
- Knitting in rounds
- Knitting in rows
- Buttonholes
- Provisional cast on

### YARN USED

**Manos, Serena**  
■ 60% alpaca, 40% cotton

50g/155m/170yd  
■ Colour: Willow (6977)

### EASE

- 2cm/¾in positive ease for child sizes;
- 0-1cm/0-½in for adult sizes

### TENSION

- Work 24 sts and 32 rows in stocking stitch to measure 10x10cm/4x4in using

3.5mm (US 4) needles, or size required to obtain correct tension.

### NOTIONS

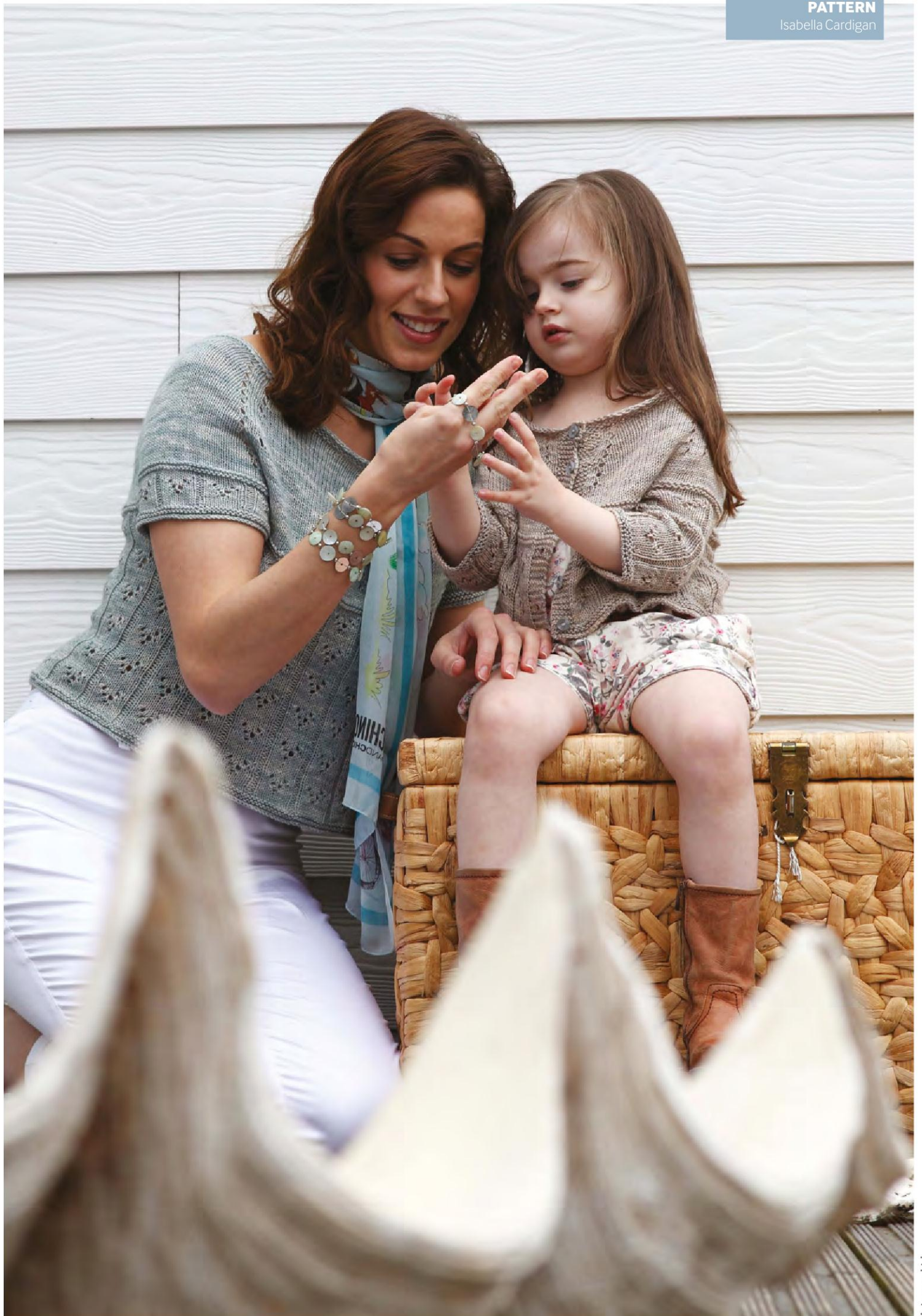
- 3.5mm (US 4) circular needle – size suitable for number of sts cast on
- Set of five 3.5mm (US 4) DPNs
- 4 (5: 5: 6: 6: 7: 8) buttons 1cm/½in diameter (Child

sizes)

- 8 (8: 9: 10: 10: 11: 11) buttons 1cm/½in diameter (Adult sizes)
- Seven stitch markers
- Two stitch holders (or waste yarn)
- Waste yarn for provisional cast on
- Tapestry needle

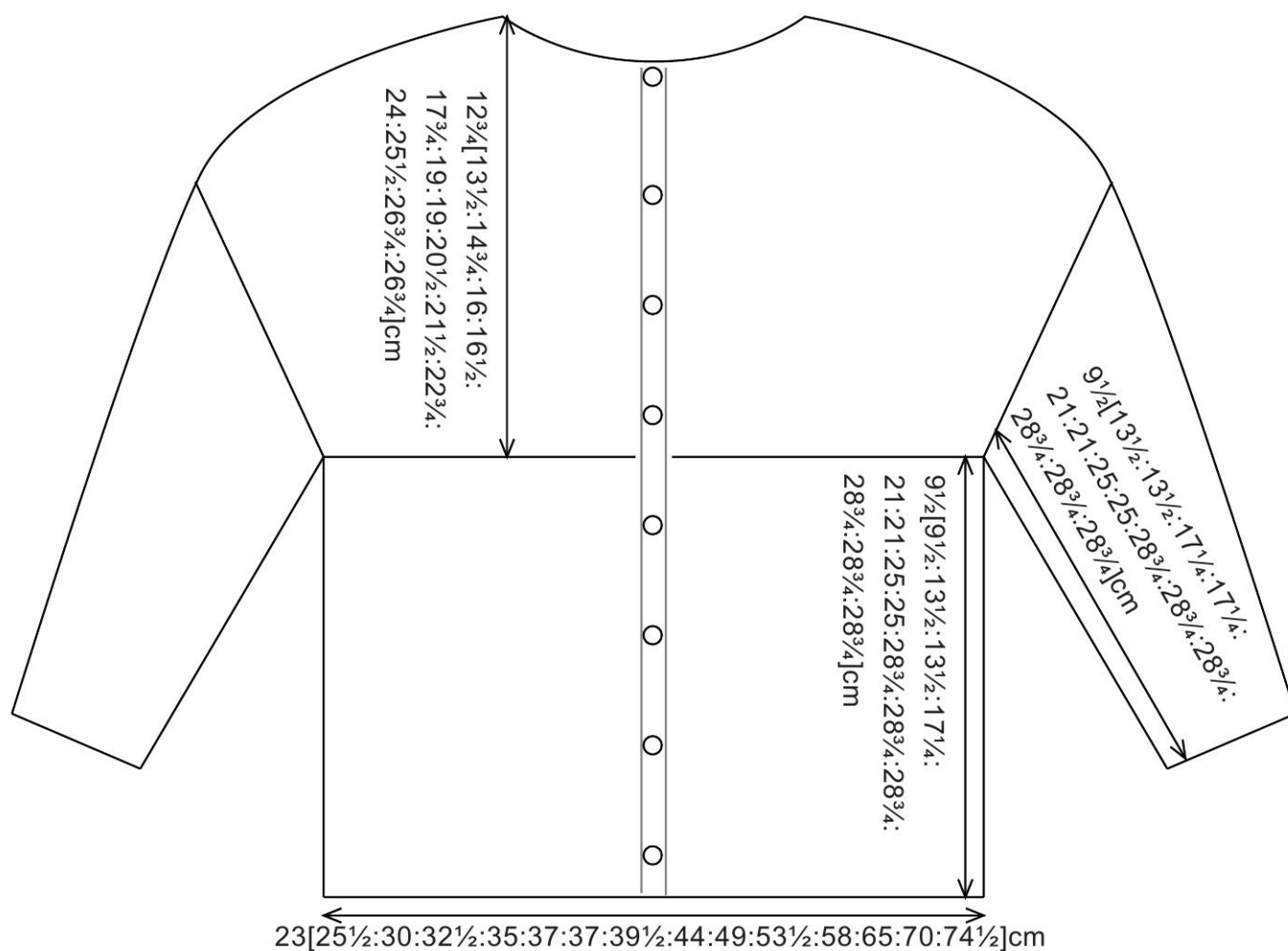
| To fit (child) | 6mnths | 12mnths | 2yrs | 4yrs | 6yrs | 8yrs | 10yrs |     |        |
|----------------|--------|---------|------|------|------|------|-------|-----|--------|
| Finished chest | 46     | 51      | 60   | 65   | 70   | 74   | 74    |     | cm     |
|                | 18     | 21      | 23½  | 25½  | 27½  | 29   | 29    |     | in     |
| Yarn used      | 1      | 2       | 2    | 2    | 2    | 3    | 3     |     | skeins |
|                |        |         |      |      |      |      |       |     |        |
| To fit (adult) | XS     | S       | M    | L    | 1X   | 2X   | 3X    | 4X  |        |
| Finished bust  | 79     | 88      | 98   | 107  | 116  | 130  | 140   | 149 | cm     |
|                | 31     | 35      | 39   | 42   | 46   | 51   | 55    | 59  | in     |
| Yarn used      | 4      | 4       | 5    | 5    | 6    | 6    | 7     | 7   | skeins |







## SCHEMATIC



### SPECIAL INSTRUCTIONS

**Lace cast off:** (K2tog tbl, sl worked st back to LH needle) rep around.

### PATTERN NOTES

This cardigan pattern covers a wide range of both child and adult sizes.

We have separated out the children and adult sizings throughout for ease. To ensure you are working the correct instructions, go through the pattern first and circle (or highlight) the size you are working before casting on.

### BODY

Start at neck band edge, and using 3.5mm circular needle (size appropriate for the size/number of stitches), cast on 80 (91:101:102:101:112:122) sts (child) or 133

(141:151:163:171:182:192:212) sts (adult) loosely.

Working in rows, cont as folls:

**Row 1 (RS):** Knit.

**Row 2:** Purl.

**Rows 3&4:** Knit.

**Row 5 (buttonhole):** K to last 4 sts, yo, k2tog tbl, k2.

**Rows 6&7:** Knit.

**Row 8:** K6, p to last 6, k6.

**Row 9 (set up for incs):** K7 (7: 6: 6: 6: 5: 7) (child) or 7 (5: 6: 7: 7: 5: 7: 6: 7) (adult), pm, (k11 [13: 15: 15: 15: 17: 18] child or 20 [22: 23: 25: 27: 28: 30: 33] adult, pm) 6 times, k to end.

**Row 10:** Rep Row 8.

Cast  
ON

### Increase For Yoke

**Row 1 (RS):** K to marker, sm, (k2, yo, k to last 2 sts before marker, yo, k2, sm) rep to last marker, k to end. 12 sts increased.

**Row 2:** K6, p to last 6, k6.

**Row 3:** Knit.





**Row 4:** Rep Row 2.

Work these last 4 rows a total of 7 (7: 8: 7: 8: 8: 9) (child) or 9 (12: 13: 12: 15: 15: 16: 18) (adult) times, working a buttonhole on 11th row of this section and every 16<sup>th</sup> row thereafter.

**Child:** 164 (175: 197: 186: 197: 208: 230) sts

**Adult:** 241 (285: 307: 307: 351: 362: 384: 428) sts

Cont to place buttonholes on every 16th row, removing all markers, work 1 (3: 3: 11: 9: 13) (child) or 13 (13: 5: 5: 13: 5: 9: 9) (adult) rows even in st st with g-st border, ending on a RS row.

Knit 3 rows.

#### Divide For Body and Sleeves

K27 (30: 36: 33: 36: 38) (child) or 38 (41: 47: 52: 52: 58: 60: 66: 71) (adult), move next 33 (33: 33: 33: 33: 33: 33: 44) (child) or 44 (55: 55: 55: 66: 66: 66: 77) (adult) sts to a stitch holder.

Using waste yarn, cast on 11 (11: 11: 22: 22: 22: 22) (child) or 22 (22: 22: 33: 33: 44: 44: 44) (adult) sts.

Knit across the cast on sts, k44 (49: 59: 54: 59: 66:

66) (child) or 71 (81: 93: 93: 103: 110: 120: 132)

(adult), move next 33 (33: 33: 33: 33: 33: 33) (child) or 44 (44: 55: 55: 55: 66: 66: 66: 77) (adult) sts to a holder, using waste yarn cast on 11 (11: 11: 22: 22: 22: 22) (child) or 22 (22: 22: 33: 33: 44: 44: 44) (adult) sts, k across these sts, k to end.

**Child:** 120 (131: 153: 164: 175: 186: 186) sts.

**Adult:** 197 (219: 241: 263: 285: 318: 340: 362) sts.

**Next Row:** K6, p to last 6, k6.

#### Set Lace Rib On Body

**Row 1(RS):** K6, (k9, p2) to last 15 sts, k to end.

**Row 2 and all WS rows:** K6, (p9, k2) to last 15 sts, p9, k6.

**Row 3:** K6, (k1, k2tog, yo, k3, yo, k2tog tbl, k1, p2) to last 15 sts, k1, k2tog, yo, k3, yo, k2tog tbl, k7.

**Row 5:** K6, (k2, k2tog, yo, k1, yo, k2tog tbl, k2, p2) to last 15 sts, k2, k2tog, yo, k1, yo, k2tog tbl, k8.

**Row 7:** K6, (k3, k2tog, yo, k4, p2) to last 15 sts, k3, k2tog, yo, k10.

**Row 9:** Rep Row 1.





**Row 11:** Rep Row 1.

**Row 12:** Rep Row 2.

Cont to place buttonhole on every 16th row, work these 12 rows a total of 2 (2: 3: 3: 4: 5: 5) (child) or 6 (6: 7: 7: 7: 7: 7) (adult) times.  
Knit 5 rows.

**Next row:** Purl.

Cast off using Lace cast off.

## SLEEVES

Unravel provisional cast on at underarm and place sts onto DPN.

Place armhole sts onto DPNs.

Attach yarn at the underarm, pm to show start of rnd.

**Child:** 44 (44: 44: 55: 55: 55: 66) sts.

**Adult:** 66 (77: 77: 88: 99: 110: 110: 121) sts.

Knit 2 rnds.

## Set Lace Rib

Work in the round as follows:

**Rnds 1&2:** (K9, p2) to end.

**Rnd 3:** (K1, k2tog, yo, k3, yo, k2tog tbl, k1, p2) to end.

**Rnd 4:** Rep Rnd 1.

**Rnd 5:** (K2, k2tog, yo, k1, yo, k2tog tbl, k2, p2) to end.

**Rnd 6:** Rep Rnd 1.

**Rnd 7:** (K3, k2tog, yo, k4, p2) to end.

**Rnds 8-12:** Rep Rnd 1.

Work these 12 rows a total of 2 (3: 3: 4: 4: 5: 5) (child) or 6 (6: 7: 7: 7: 7: 7) (adult) times.

**Next rnd (dec):** (K1, k2tog, k3, k2togtbl, k3) to end.

Child: 36 (36: 36: 45: 45: 45: 54) sts

Adult: 54 (63: 63: 72: 81: 90: 99) sts

Beg with a purl rnd work next 4 rnds in g-st.

Cast off using lace cast off.

## FINISHING

Weave in loose ends and block gently.

Cast  
OFF



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# Reader's Corner



## Lace inquiry

*@kathleen\_foster got in touch via our Twitter page to ask us this.*

"Love your December issue! What is the lovely shawl pattern on page 67 of the 'How to Write Lace Charts' feature?"

**Thanks Kathleen for Tweeting us. The pattern is the Cataria Shawl by Liz Lovick, from Yarnwise Issue 52**

## Enjoying retirement

*Jackie Bearryman, a self-confessed avid knitter and spinner, took the time to email us to not only enter last month's competition but to also let us know her thoughts on our magazine.*

**Jackie says:** "I have been a hand knitter for over 60 years and since my retirement I have learnt to drop spindle, spin, wet and needle felt. I am enjoying every minute of it and am at present mastering the art of spinning mohair goat! I am 100%

inspired by Yarnwise and can't wait to knit your lovely designs for my friends, children and grandchildren. What a great magazine, it captures my imagination with different colours, yarns and techniques."

**Thank you Jackie for your kind words and we are thrilled you enjoy Yarnwise. You certainly have been busy enjoying your retirement and it is great to hear you're learning new fibre techniques.**

## To crochet or not to crochet

Each week on our social media and discussion board on Ravelry, we ask you a question. Recently we asked:

**How do you feel about having crochet patterns in Yarnwise?**

The poll results were interesting. With some of you wanting to keep crochet as a separate craft but others liking designs that incorporated both skill sets and who would be happy to see the occasional crochet pattern in our magazine.

**Kate Bailey agrees, saying:** "I would like some crochet or perhaps patterns combining the two occasionally."

**And Floortje Zeebregts shares her**

**thoughts:** "I think it is nice to have both knitting and crochet patterns in the magazine. As long as the knitting patterns are in the majority, it is after all a knitting magazine."

**Thank you to everyone who took part in our Polling Tuesday. It is great to hear your views and comments. Keep your eyes peeled for the next Polling Tuesday results! For those of you who do enjoy a crochet pattern or two, be sure to check our sister magazine, Inside Crochet for the latest news and patterns!**



## Wedding bells

*Kay got in touch with us via Ravelry and was inspired by the feature we ran in issue 61.*

**Kay says:** "I really enjoyed reading the article about wedding dresses made of wool. What a lovely creation that

shepherdess's one was. I thought the raw fleece skirt was inspired, and the shepherdess crook. I wonder if sheep were allowed to be bridesmaids?"

**Haha, thank you Kay. We love the idea of sheep bridesmaids! It would certainly be a talking point for years to come.**

Star  
Letter



Welcome to our post room, an opportunity for you to comment on Yarnwise, swap stories, ask questions or share your top tips. Email [helen@tailormadepublishing.co.uk](mailto:helen@tailormadepublishing.co.uk) with your letters – we'd love to hear from you!

## Coast Road Errata

Patricia emailed in regarding the Coast Road Jumper.

**Patricia says:** "I bought my first issue of Yarnwise to read on a recent long train journey, and found it a great help in whiling away the hours! I've really enjoyed looking at the patterns and articles and planning my next projects."

I was very taken with the clever use of purl stitching in the Coast Road Jumper – very simple, but very effective. Please could you help me with a point in this pattern? It mentions 4mm needles in both the Tension details and list of Notions, but I can't see where they're actually used in the pattern. I'm sure this is a very silly question, but I've been going cross-eyed looking!"

**Thanks for getting in touch Patricia, We are glad you are enjoying Yarnwise and hope you managed to get lots of train knitting done!**

**We've spoken with our technical editor about the needles used in Coast Road by Rita Taylor from Issue 60. The original pattern included 4mm needles but this was amended after consultation between the designer and our technical editor. Unfortunately, the reference to the 4mm needles remained in the tension and notion sections. The tension referred to is over 3.75mm needles.**



## Polling Stations

With WWKIPD (World Wide Knit In Public Day) done and dusted for another year we asked you on our Facebook page your thoughts on knitting al fresco. Would you knit outside/in public?



**We particularly like Mary Ewaski's comment:**

"I knit in the grocery line. Next thing I know they are offering to open up a new line just for me. I'm just trying to get to the end of my row."

**We chuckled at Lisa Coulson's comment:**

"I knit everywhere. Except on buses due to the predictable disaster of ending up in the wrong city."

**How many of you have missed your stop on public transport thanks to the knitting in your hands?**

Keep visiting our Facebook page where we run regular polls and knitting discussions, we'd love to see the results.

## Short but sweet

Zara contacted us via email to say...

**Zara says:** "This month's Yarnwise looks great and I will enjoy making some of the patterns." **Thanks Zara, we are very eager to hear which patterns you would like to knit. Be sure to send us your images once you have cast off!**



## Fun in the sun

Now the holiday season is in full swing, we would love to hear your holiday knitting stories or see a few snaps with you knitting, perhaps at a famous landmark or even reading the latest Yarnwise there! Contacting us is simple – just email [helen@tailormadepublishing.co.uk](mailto:helen@tailormadepublishing.co.uk) with your stories and photos for a chance to feature on next month's letters page, where you could be the lucky Star Letter winner.



## WIN with Artesano Yarns!

• Our Star Letter wins the new Artesano pattern book (£4.99) For Mother and Daughter and enough yarn (£10.99 per hank) to knit either a child's small jumper/cardigan/dress or waistcoat from the new pattern book. The yarn is from the beautiful Serene range (colours will vary).

**The lucky winner this month is Jackie Bearryman**

## CONTACT US

Be sure to head to our Ravelry group page/discussion board for the latest sneak peaks and conversations about the patterns and articles we feature monthly.

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# LEAFY Scarf

This sculptural scarf is great for practicing your chart reading on and is an ideal portable summer knit too



## DESIGNER NICKY BARFOOT

When not designing knitwear, Nicky Barfoot is a mixed media artist who combines knitting with other artistic media such as drawing,

painting, printing and photography. Nicky has a City and Guilds in Hand Knit Textiles and a Foundation Degree in Stitched Textiles. More information on Nicky and her work can be found at [www.nickybarfoot.wordpress.com](http://www.nickybarfoot.wordpress.com).

“I love how my garden wakes up in the spring and summer, and the pattern for the scarf was inspired by this explosion of foliage, particular the climbing plants that adorn my fences.”

## SPECIAL ABBREVIATIONS

**SK2P:** Slip 1, k2tog, pssso.

## PATTERN NOTES

The scarf is knit from the centre to the end using a provisional cast on, then the second side is worked from the centre out after the first side has been completed, resulting in a symmetrical scarf.

## SPECIAL TECHNIQUES

### Provisional crochet cast on

This is a cast on that uses both a knitting needle and a crochet hook. It is best to use a contrasting coloured waste yarn so you can easily identify the cast on stitches.

To begin, make a slip knot and place it on the crochet hook.

Hold the crochet hook in your right hand, and the knitting needle in your left hand and bring them together as if to knit. \*Take the working yarn under and then behind the knitting needle and crochet hook (you will be able to tension this with your left hand), bring the yarn over the crochet hook, then use the hook to pull the yarn through the slip knot, creating a chain. This leaves a stitch on the knitting needle.

Repeat from \* until you have the required number of stitches.

As you will want to ‘unzip’ this cast on later, do not fasten off. You can either leave the crochet loop extra large (which is a little risky!) or attach a crochet/lobster claw stitch marker through the loop and pull the loop closed around it.

To remove the cast on, take the yarn tail back through the loop. Pulling gently on the tail will now unravel the chain, stitch by stitch. As each stitch becomes free, place it on either the needle or



## DIFFICULTY INTERMEDIATE

### SKILLS USED

- Increasing
- Decreasing
- Lace stitches
- Knitting in rows
- Working from a chart
- Provisional cast on

### MEASUREMENTS

- 10cm/4in wide and 165cm/65in long

### YARN USED

**Sirdar, Snuggly Baby Bamboo**

- 80% bamboo, 20% merino wool
- 50g/195m/104yd
- Colour: Groovy Green (shade 122) – 3 balls

### TENSION

- Work 31 sts and 26 rows in pattern to measure 10x10cm/4x4in using 4mm (US 6) needles, or size required to obtain correct tension

### NOTIONS

- 4mm (US 6) needles
- 4mm (US 6) crochet hook
- Small amount of waste yarn for provisional cast on
- Tapestry needle



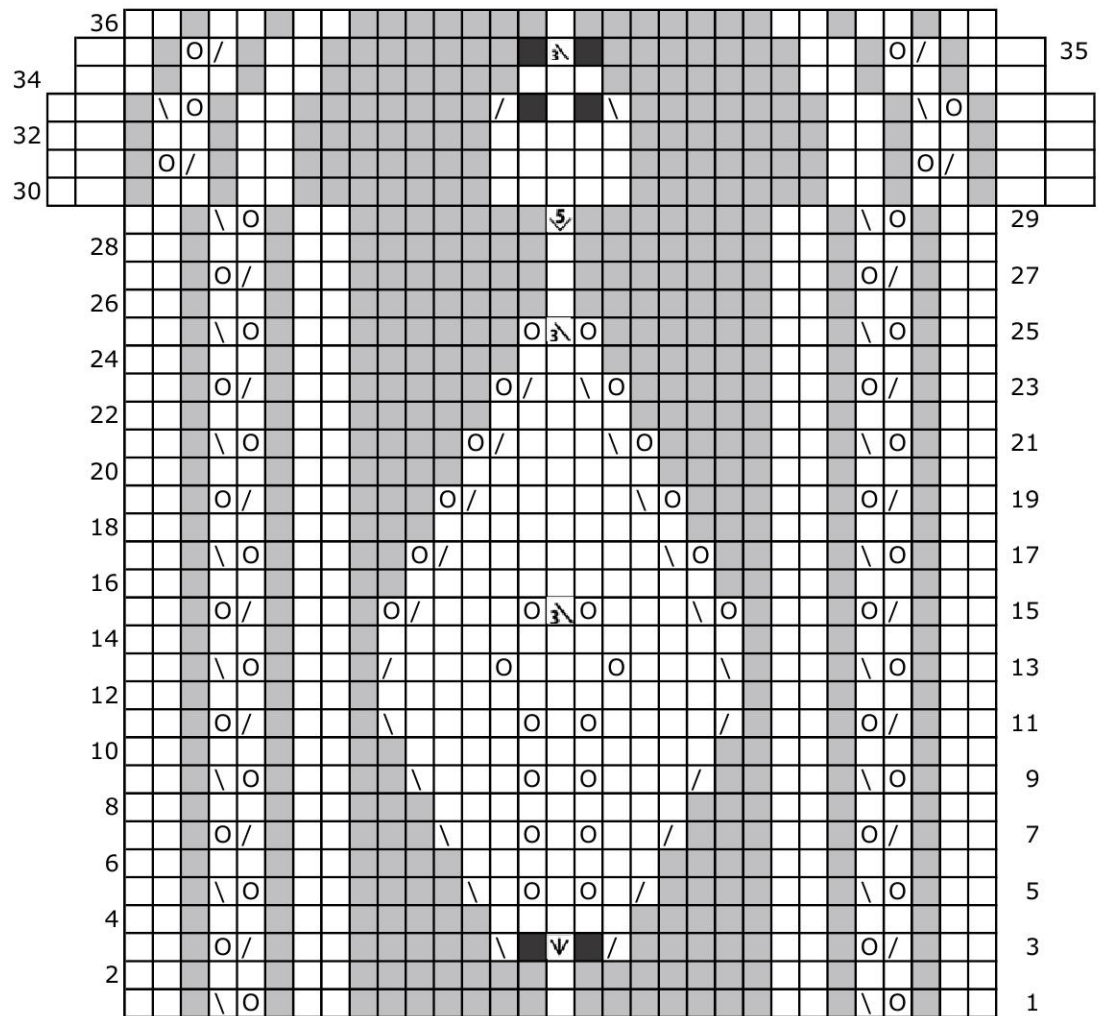
Stash It

SIRDAR SNUGGLY BABY  
BAMBOO

is available from  
[www.knittingwooland yarn.co.uk](http://www.knittingwooland yarn.co.uk)  
£3.70 for 50g



## CHART



## KEY

|  |                                                 |
|--|-------------------------------------------------|
|  | K on RS, p on WS                                |
|  | P on RS, k on WS                                |
|  | Yo                                              |
|  | Inc 1-to-3 by (k1, yo, k1) into next st         |
|  | Ssk on RS                                       |
|  | K2tog on RS                                     |
|  | SK2P on RS                                      |
|  | Inc 1-to-5 by (k1, yo, k1, yo, k1) into next st |
|  | No st                                           |

a stitch holder. Take care not to twist the stitches – although this can be rectified once you begin to knit if needed. The important thing is to pick up all the stitches!

Cast  
ON

## SCARF

Provisionally cast on 31 sts with waste yarn and crochet hook.

Using 4mm needles (US 6) knit one row, then work as

follows (or refer to the chart if preferred):

- Row 1 (RS):** K2, p1, yo, ssk, p1, k2, p7, k1, p7, k2, p1, yo, ssk, p1, k2.
- Row 2:** P2, k1, p2, k1, p2, k7, p1, k7, p2, k1, p2, k1, p2.
- Row 3:** K2, p1, k2tog, yo, p1, k2, p5, k2tog, (k1, yo, k1) into next st, ssk, p5, k2, p1, k2tog, yo, p1, k2.
- Row 4:** P2, k1, p2, k1, p2, k5, p5, k5, p2, k1, p2, k1, p2.
- Row 5:** K2, p1, yo, ssk, p1, k2, p4, k2tog, (k1, yo) twice, k1, ssk, p4, k2, p1, yo, ssk, p1, k2.
- Row 6:** P2, k1, p2, k1, p2, k4, p7, k4, p2, k1, p2, k1, p2.
- Row 7:** K2, p1, k2tog, yo, p1, k2, p3, k2tog, k2, yo, k1, yo, k2, ssk, p3, k2, p1, k2tog, yo, p1, k2.
- Row 8:** P2, k1, p2, k1, p2, k3, p9, k3, p2, k1, p2, k1, p2.
- Row 9:** K2, p1, yo, ssk, p1, k2, p2, k2tog, k3, yo, k1, yo, k3, ssk, p2, k2, p1, yo, ssk, p1, k2.
- Row 10:** P2, k1, p2, k1, p2, k2, p11, k2, p2, k1, p2, k1, p2.
- Row 11:** K2, p1, k2tog, yo, p1, k2, p1, k2tog, k4, yo, k1, yo, k4, ssk, p1, k2, p1, k2tog, yo, p1, k2.
- Row 12:** P2, k1, p2, k1, p2, k1, p13, k1, p2, k1, p2, k1, p2.



**Row 13:** K2, p1, yo, ssk, p1, k2, p1, ssk, (k3, yo) twice, k3, k2tog, p1, k2, p1, yo, ssk, p1, k2.

**Row 14:** P2, k1, p2, k1, p2, k1, p13, k1, p2, k1, p2, k1, p2.

**Row 15:** K2, p1, k2tog, yo, p1, k2, p1, yo, ssk, k3, yo, sk2p, yo, k3, k2tog, yo, p1, k2, p1, k2tog, yo, p1, k2.

**Row 16:** P2, k1, p2, k1, p2, k2, p11, k2, p2, k1, p2, k1, p2.

**Row 17:** K2, p1, yo, ssk, p1, k2, p2, yo, ssk, k7, k2tog, yo, p2, k2, p1, yo, ssk, p1, k2.

**Row 18:** P2, k1, p2, k1, p2, k3, p9, k3, p2, k1, p2, k1, p2.

**Row 19:** K2, p1, k2tog, yo, p1, k2, p3, yo, ssk, k5, k2tog, yo, p3, k2, p1, k2tog, yo, p1, k2.

**Row 20:** P2, k1, p2, k1, p2, k4, p7, k4, p2, k1, p2, k1, p2.

**Row 21:** K2, p1, yo, ssk, p1, k2, p4, yo, ssk, k3, k2tog, yo, p4, k2, p1, yo, ssk, p1, k2.

**Row 22:** P2, k1, p2, k1, p2, k5, p5, k5, p2, k1, p2, k1, p2.

**Row 23:** K2, p1, k2tog, yo, p1, k2, p5, yo, ssk, k1, k2tog, yo, p5, k2, p1, k2tog, yo, p1, k2.

**Row 24:** P2, k1, p2, k1, p2, k6, p3, k6, p2, k1, p2, k1, p2.

**Row 25:** K2, p1, yo, ssk, p1, k2, p6, yo, sk2p, yo, p6, k2, p1, yo, ssk, p1, k2.

**Row 26:** P2, k1, p2, k1, p2, k7, p1, k7, p2, k1, p2, k1, p2.

**Row 27:** K2, p1, k2tog, yo, p1, k2, p7, k1, p7, k2, p1, k2tog, yo, p1, k2.

**Row 28:** P2, k1, p2, k1, p2, k7, p1, k7, p2, k1, p2, k1, p2.

**Row 29:** K2, p1, yo, ssk, p1, k2, p7, (k1, yo, k1, yo, k1) into next st, p7, k2, p1, yo, ssk, p1, k2. 35 sts

**Row 30:** P2, k1, p2, k1, p2, k7, p5, k7, p2, k1, p2, k1, p2.

**Row 31:** K2, p1, k2tog, yo, p1, k2, p7, k5, p7, k2, p1, k2tog, yo, p1, k2.

**Row 32:** P2, k1, p2, k1, p2, k7, p5, k7, p2, k1, p2, k1, p2.

**Row 33:** K2, p1, yo, ssk, p1, k2, p7, ssk, k1, k2tog, p7, k2, p1, yo, ssk, p1, k2. 33 sts

**Row 34:** P2, k1, p2, k1, p2, k7, p3, k7, p2, k1, p2, k1, p2.

**Row 35:** K2, p1, k2tog, yo, p1, k2, p7, sk2p, p7, k2, p1, k2tog, yo, p1, k2. 31 sts

**Row 36:** P2, k1, p2, k1, p2, k7, p1, k7, p2, k1, p2, k1, p2.

These 36 rows make one pattern repeat.

Complete 6 pattern repeats and then work Rows 1 to 14 again.

### End shaping

**Next row (RS):** Cast off 8 sts wise, ssk, k3, yo, sk2p, yo, k3, k2tog, p1, k2, p1, k2tog, yo, p1, k2. 21 sts

**Next row (WS):** Cast off 8 sts wise, p to end of row. 13 sts

**Next row:** K1, ssk, k7, k2tog, k1. 11 sts



**Next and every WS row:** Purl.

**Next row:** K1, ssk, k5, k2tog, k1. 9 sts

**Next RS row:** K1, ssk, k3, k2tog, k1. 7 sts.

**Next RS row:** K1, ssk, k1, k2tog, k1. 5 sts.

**Next RS row:** K1, sk2p, k1. 3 sts

**Next RS row:** Sk2p.

Fasten off.

Release the 31 sts from the provisional cast on and (with RS facing and beg with Row 1), match the second half of the scarf to the first.

### FINISHING

Weave in ends.

Pin out scarf and block by covering with a damp cloth and leaving to dry (or as instructed on ball band).

Cast  
OFF

### YARN REVIEW

Nicky says "Sirdar Snuggly Baby Bamboo is a lovely smooth yarn with a great sheen and a wool-like handle. It feels wonderful against the skin, making it the ideal choice for a scarf. The yarn's great stitch definition really allows the leaves in this pattern to pop out."

### YARN ALTERNATIVES

- ◆ SAVE  
Patons, Smoothie DK
- ◆ SPEND  
Bliss, Prima DK
- ◆ SPOIL YOURSELF  
Debbie Bliss, Luxury Silk DK



# YOUR GALLERY

Here we showcase some fantastic readers' versions of patterns from previous issues to inspire you

We love to see all the fabulous items you've been busy making from past issues and each month, Craft Factory will be giving away a prize to our Star Knitter.

To be in with a chance of winning, email photos of your finished projects to:  
[helen@tailormadepublishing.co.uk](mailto:helen@tailormadepublishing.co.uk)



STAR  
KNIT

1. Designer Kim Botly has inspired our Star Knitter, Roslyn Townsend, to knit the beautiful Noro Snood which was featured in issue 52.

Roslyn says: "It was great fun to knit and is much admired."

2. Jenni has recreated a scaled down version of the popular 'Copper Beech Scarf' from Issue 55, designed by our Editor, Zoë Clements.

3. Jae has used a gorgeous colourway for the Maile Sweater by Nikki Van De Car we featured in issue 51.

4. Paula Williams made the Moss Sweater that was featured in issue 53. We think the sweater looks great and would be ideal for the cool summer evenings.

5. Virginia Hoffman has knit a stunning version of the Marrakesh Scarf from Suzanne Strachan, featured in issue 57.



## STAR KNIT PRIZE

>> This month's Star Knitter, Roslyn Townsend, wins a useful Knitting Caddy (RRP £13.35, ref JR7050/PNK) and needle holder, complete with needles (RRP £27, ref IT004F) courtesy of Craft Factory.

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# Wistful Cardigan

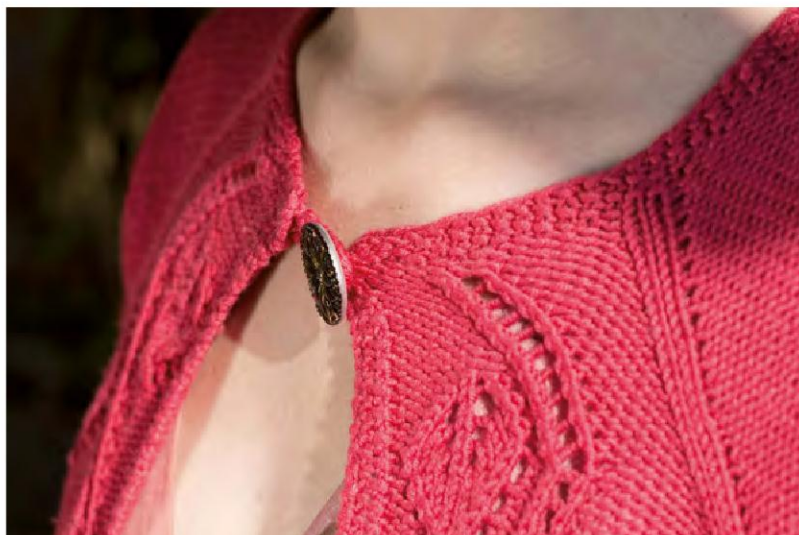
This boxy cardigan is an ideal multi-season staple, lovely over a sun dress in the summer or as a layering piece in cooler months



## DESIGNER ANNE PODLESAK

Anne Podlesak has designed knitwear for *Interweave Press* magazines, the *Ennea Cooperative* magazine, several yarn clubs, as well as self-publishing many other knitting patterns. She has two designs that will appear in Cooperative Press books in 2013, and will be releasing a set of myth and fairy-tale themed patterns over the course of 2013 and early 2014. She can be found on the web at her Ravelry account, [www.ravelry.com/designers/anne-podlesak](http://www.ravelry.com/designers/anne-podlesak), or at her blog, *How the West Was Spun* ([www.beavercreekfarm.typepad.com](http://www.beavercreekfarm.typepad.com)).

“This delicate little cardigan was designed with cool summer evenings in mind, to throw on over a sundress once the sun goes down, or to span the seasons with a long sleeved t-shirt and a pair of jeans; a go-with-everything layering piece.”



## DIFFICULTY INTERMEDIATE

### SKILLS USED

- Increasing
- Decreasing
- Lace stitches
- Pick up & knit
- Knitting in rounds
- Knitting in rows
- Working from a chart
- Seaming

### YARN USED

- Debbie Bliss, Rialto DK**
- 100% superwash merino wool
  - 50g/105m/115yd
  - Colour: 23050

### EASE

- 5cm/2in negative ease

### TENSION

- Work 22 sts and 28 rows in reverse stocking stitch to measure 10x10cm/4x4in using 4.0mm (US 6) needles, or size required to obtain correct tension

### NOTIONS

- 4.0mm (US 6) 80cm/32in or longer circular needle
- 4.0mm (US 6) 40cm/16in circular needle
- Seven stitch markers (including one coil-less safety-pin-type marker)
- Two stitch holders or scrap yarn
- Cable needle
- Tapestry needle
- One button

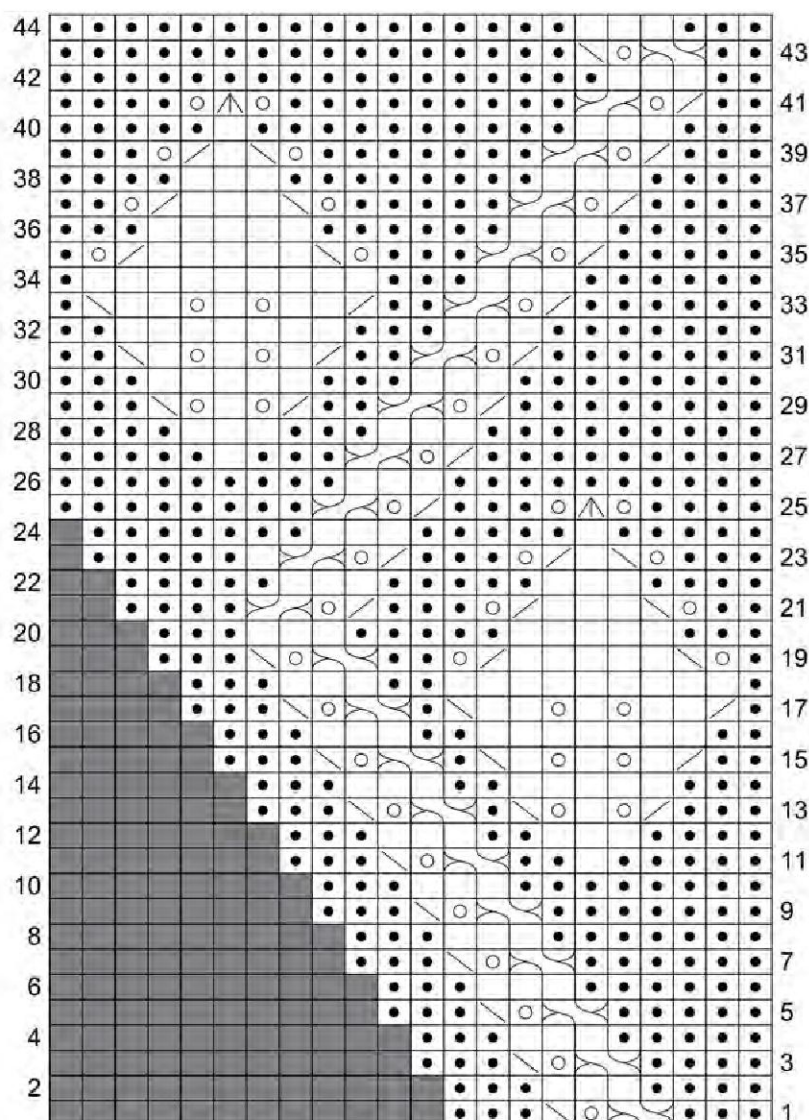
|                      |       |       |       |       |      |        |       |       |       |
|----------------------|-------|-------|-------|-------|------|--------|-------|-------|-------|
| <b>Finished bust</b> | 81.75 | 87.25 | 92.75 | 96.5  | 102  | 112.25 | 121.5 | 132.5 | cm    |
|                      | 32¼   | 34¼   | 36½   | 38    | 40¼  | 44¼    | 47¾   | 52¼   | in    |
| <b>Length</b>        | 43.75 | 44.5  | 45.75 | 45.75 | 47.5 | 48.25  | 49.5  | 50.75 | cm    |
|                      | 17¼   | 17½   | 18    | 18    | 18¾  | 19     | 19½   | 20    | in    |
| <b>Yarn used</b>     | 5     | 6     | 7     | 8     | 9    | 10     | 11    | 12    | balls |
| <b>Total metres</b>  | 525   | 630   | 735   | 840   | 945  | 1050   | 1155  | 1260  | m     |
| <b>Total yards</b>   | 575   | 690   | 805   | 920   | 1035 | 1150   | 1265  | 1380  | yd    |







## LEFT FRONT LACE PANEL



### KEY

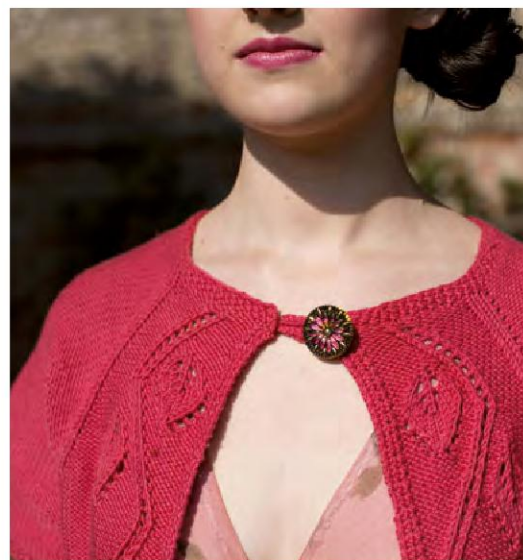
|  |                |
|--|----------------|
|  | No stitch      |
|  | RS: k; WS: p   |
|  | RS: p; WS: k   |
|  | yo             |
|  | k2tog          |
|  | ssk            |
|  | s2tog-k1-p2sso |
|  | 1/1 RC         |
|  | 1/1 LC         |

### YARN REVIEW

Anne says "A bouncy, multi-ply superwash wool yarn. This yarn has a very soft and squishy texture that shows off stitch definition beautifully. Blocks out into a comfortable fabric with a lot of drape."

### YARN ALTERNATIVES

- ◆ **SAVE**  
Drops, Merino Extra Fine
- ◆ **SPEND**  
Debbie Bliss, Cashmerino DK
- ◆ **SPOIL YOURSELF**  
Rowan, Wool/Cotton



## PATTERN NOTES

This boxy-fitting short cardigan is knit in reverse stocking stitch from the neck down, with raglan sleeve shaping and minimal finishing. The front openings are trimmed with a zigzag trellis and leaf lace pattern, and a small diamond-shaped 4-leaf motif graces the centre back. Moss stitch borders are knit along with the body to finish the front edges, neckline and hems. The cardigan is closed at the neckline with a single large button, but a pretty pin could be used instead.

To work the charts, all RS (odd numbered) rows are read from right to left, and all WS (even numbered) rows are read from left to right.

## BODY

Using longer 4.0 mm (US 6) needles and long-tail cast-on, cast on 81 (81: 85: 85: 89: 95: 99: 103) sts. Do not join.

### Moss Stitch Neckline

**Row 1(WS):** (K1, p1) across, end k1.

**Row 2 (RS):** Repeat Row 1.

Rep Rows 1 & 2 four times, ending on a WS row.

### Cardigan Sections Set-Up

**Note:** The first and last three sts of each row create the front-edge moss stitch borders.

**Row 1 (RS):** K1, p1, k1, PM, p11 (11: 13: 13: 15: 15: 17: 19) (Right Front), PM, p12 (12: 12: 12: 12: 14: 14: 14) (Right Sleeve), PM, p29 (29: 29: 29: 31: 31: 31) (Back), PM, p12 (12: 12: 12: 12: 14: 14: 14) (Left Sleeve), PM, p11 (11: 13: 13: 15: 15: 17: 19) (Left Front), PM, k1, p1, k2.

**Row 2 (WS):** K1, p1, k1, slip marker, knit across, slip markers, end slip marker, k1, p1, k1.





### Raglan shaping

Begin raglan shaping and front lace panels as follows:

**Next row (RS):** K1, p1, k1, slip marker, \*purl to 1 stitch before next marker, m1, k1, slip marker, k1, m1, repeat from \* to final marker, slip marker, k1, p1, k1. 89 (89: 94: 94: 97: 103: 107: 110) sts

Continue working raglan increases as established, working increases as knit on the WS and purl on the RS.

On the RS, k 2 sts on each side of the markers at the sleeves and back; p on WS.

AND AT THE SAME TIME, work Row 1 of the Right Front Lace Panel across the first 10 sts after first marker; work Row 1 of the Left Front Lace Panel across last 10 sts before last marker.

**IMPORTANT:** As the right and left fronts are worked, the number of sts will increase due to raglan shaping, allowing to work the increased sts in the Front Lace Panels. *On subsequent repeats of the Front Lace Panels, work any sts not delineated by the Front Lace Panel charts in reverse stocking stitch.*

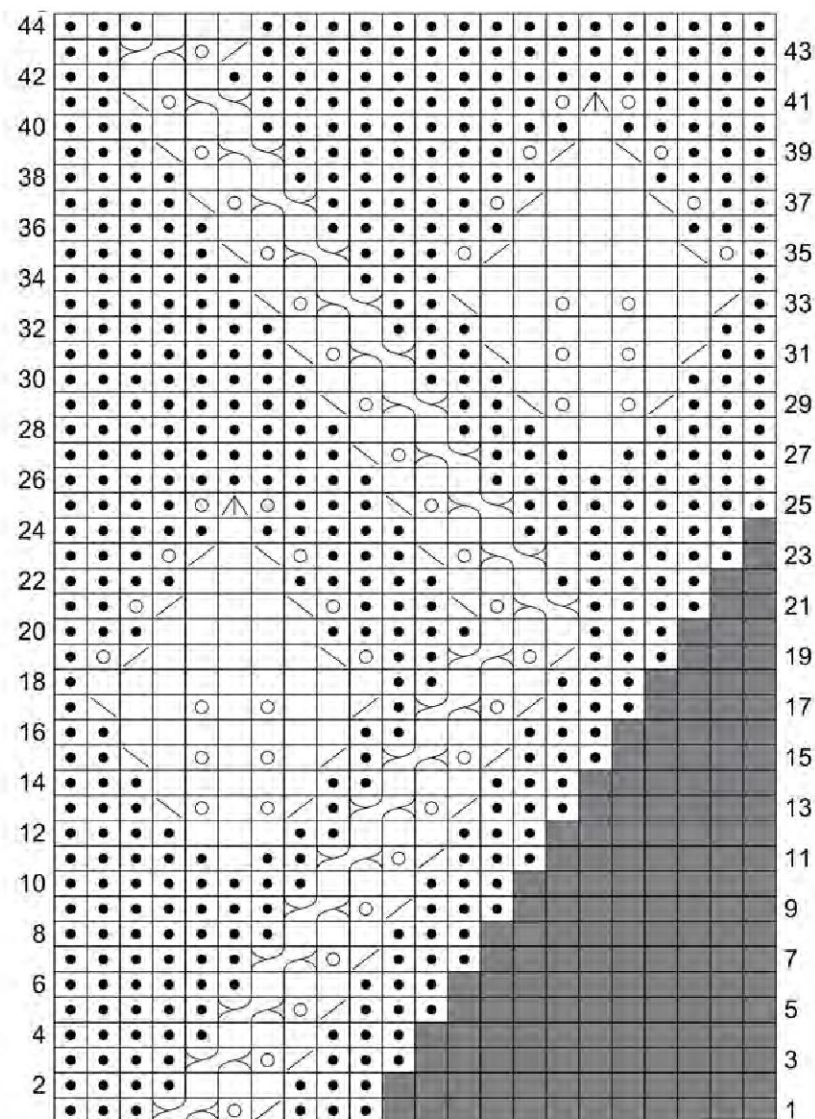
### Back Leaf Chart insertion

Work 20 rows of the Right Front and Left Front Lace Panel patterns. 249 (249: 253: 253: 257: 263: 267: 271) sts.

While working raglan increases and when reaching the back sts, follow the M1 increase above, p23 (23: 23: 23: 24: 24: 24), begin Back Leaf Panel chart on RS Row 1.

Work the 23 Back Leaf Panel pattern, purl to last stitch before marker. Work the raglan increase as established; work to the end of row as established.

## RIGHT FRONT LACE PANEL



Continue to work all 29 rows of the Back Leaf Panel, the Right and Left Front Lace Panel patterns, and raglan increases. When the Back Leaf Panel chart is completed, resume working all the cardigan back sts in reverse stocking stitch.

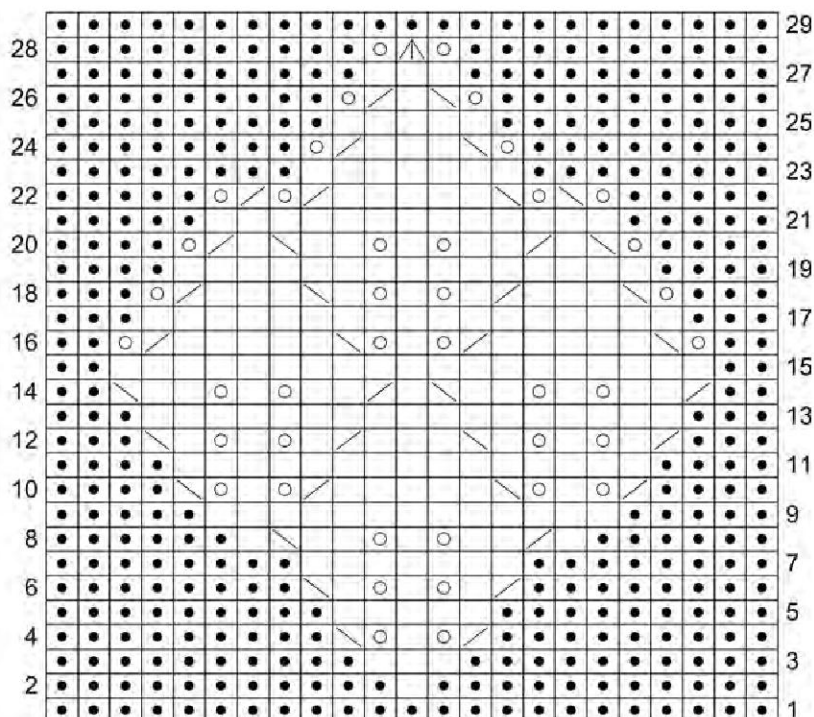
Continue raglan increases until there are 321 (345: 365: 381: 401: 447: 483: 527) sts: 3 border sts and 41 (44: 48: 50: 54: 59: 65: 72) sts across each front; 72 (78: 82: 86: 90: 102: 110: 120) sts across each sleeve; and 89 (95: 99: 99: 103: 107: 119: 127: 137) sts across the back. End on a WS row; work one row as established with no raglan increases.

**Next row (RS):** K1, p1, k1, slip marker, work Right Front Lace Panel and then purl to next marker (right front sts). Remove marker; insert 72 (78: 82: 86: 90: 102: 110: 120) Right Sleeve sts on scrap yarn or holder.

Remove next marker, purl across all back sts, remove marker, place Left Sleeve 72 (78: 82: 85: 90: 102: 110: 120) sts on scrap yarn or holder.



## BACK LEAF PANEL



### KEY

- RS: k; WS: p
- RS: p; WS: k
- WS: yo
- WS: p2tog
- WS: ssp
- WS: s2tog-p1-p2sso

110: 120) sts on scrap yarn or holder.

Remove marker, and then purl/work Left Front Lace Panel across remaining sts to next marker, slip marker, k1, p1, k1. 177 (189: 201: 209: 221: 243: 263: 287) body sts rem.

Work the body stitches, working the 3 moss stitch edging sts at each front edge, the two Front Lace Panel as established. Work the rest of the body sts in reverse stocking stitch until the body measures approximately 41.25 (42: 43: 43: 45: 45.75: 47: 48.25)cm or (16¼: 16½: 17: 17: 17¼: 18: 18½: 19)in long (or desired length). End on Front Lace Panel Row 44.

### Moss Stitch Hem

**Next row (RS):** (K1, p1) across, end k1.

Repeat this row 5 times.

**Next row (RS):** Cast off loosely in purl.

## SLEEVES

Using 4.0mm (US 6) 40cm/16in circular needle, pick up and purl 1 st from the underarm sts of the sleeve, then purl the sleeve stitches placed on scrap yarn or a yarn holder.

Pick up and purl 1 st from the underarm sts of the sleeve. Place marker, join to work in the round, taking care not to twist stitches. 80: (82: 84: 90: 94: 104: 112: 122) sts

Work in reverse stocking stitch until sleeve measures



2.5 (2.5: 3.25: 3.25: 4.5: 5.75: 7: 8.75)cm/1 (1: 1¼: 1¼: 1¾: 2¼: 2¾: 3½)in or desired length from the underarm.

### Sleeve Edging

**Rnd 1:** (K1, p1) around.

**Rnd 2:** (P1, k1) around.

Repeat these 2 rounds once more; cast off loosely in purl.

## FINISHING

Weave in all ends.

Graft the small opening of each underarm.

### Button Loop

Work a 3.25cm/1½in length of i-cord as follows: Using two 4.0mm (US 6) DPNs or a short circular needle and cardigan yarn, cast on 3 sts. Slide the 3 sts to the opposite end of the needle, pull working yarn snugly across the back, and then knit the 3 sts.

Repeat until the i-cord is the desired length, based on the button width. Cast off 2 sts, break yarn, and pull through the remaining live stitch.

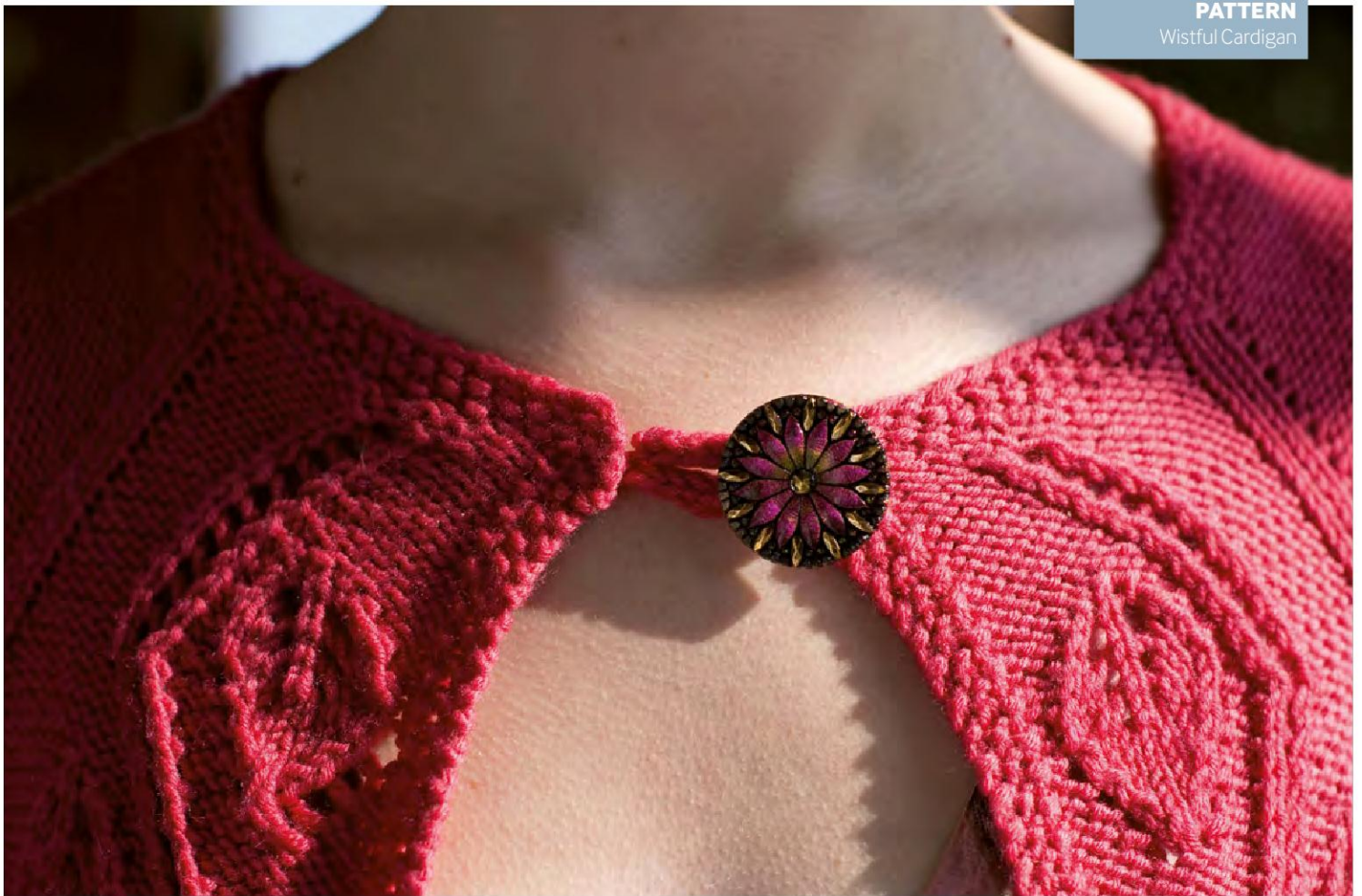
Using the i-cord cast on and cast off tails of yarn, securely sew the i-cord into a loop to the right-hand edge of the neckline.

Sew button onto the opposite neckline edge.

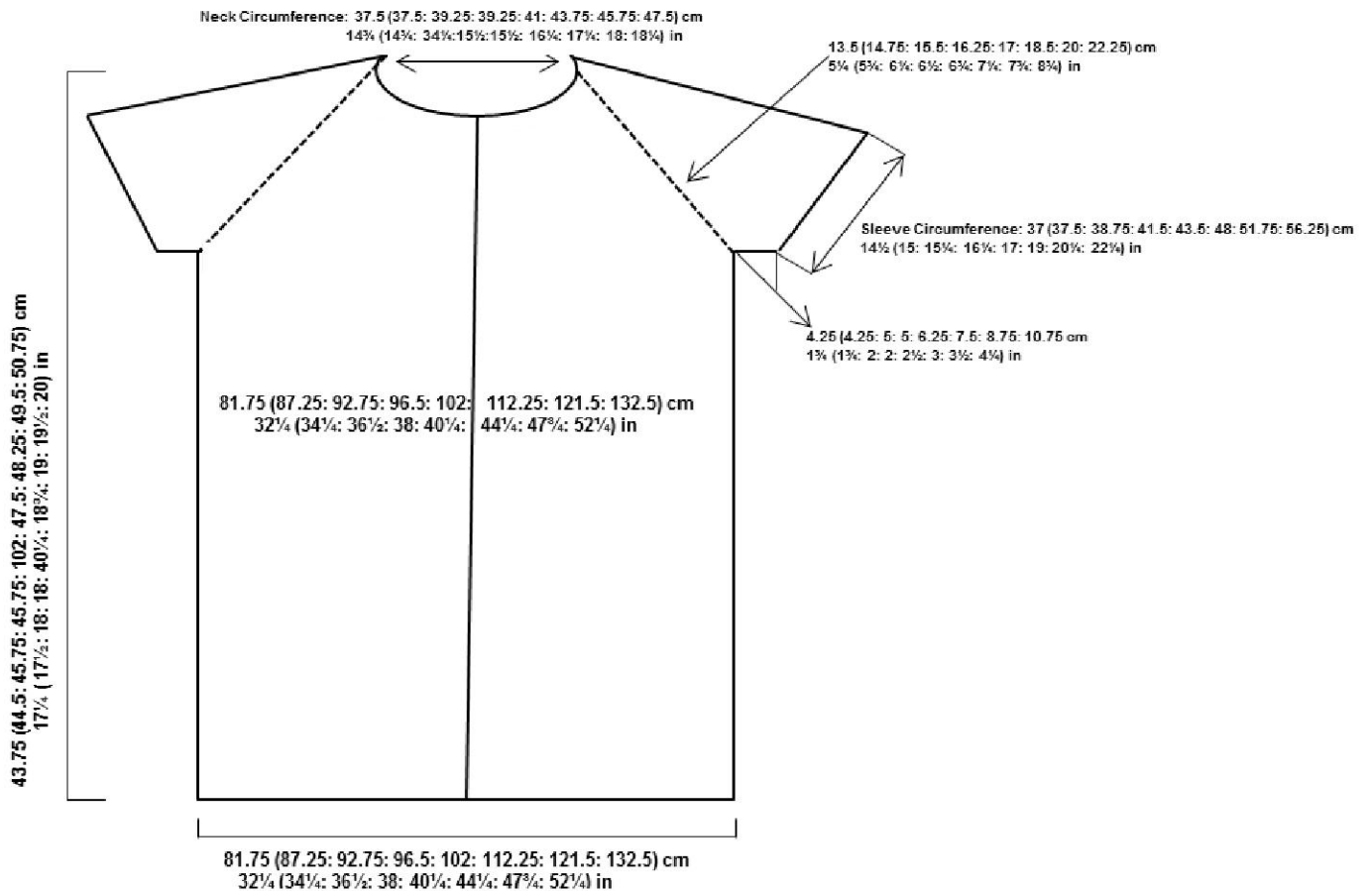
Block to measurements.

Cast  
OFF





## SCHEMATIC



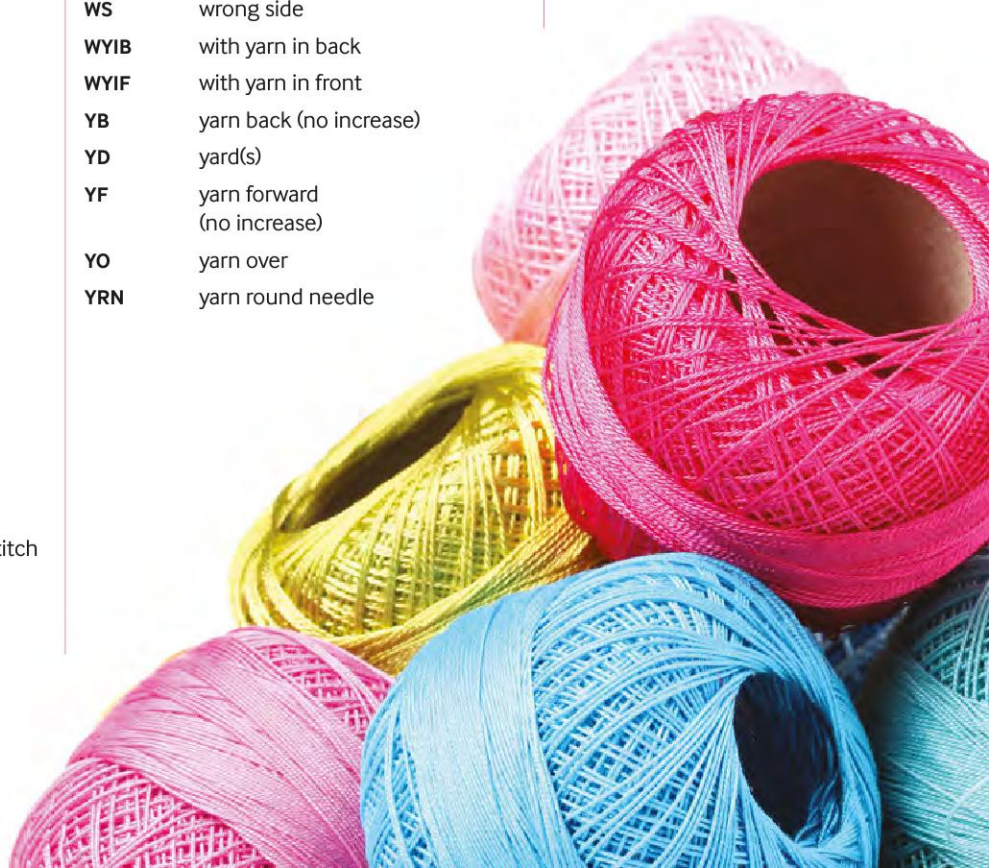


# Abbreviations & Ruler

Get to know your **M1Ls** from your **PSSOs** with our comprehensive knitting abbreviation guide and our handy ruler – perfect for knitting on the go

|               |                                    |
|---------------|------------------------------------|
| <b>ALT</b>    | alternate                          |
| <b>APPROX</b> | approximately                      |
| <b>BEG</b>    | beginning                          |
| <b>BM</b>     | before marker                      |
| <b>CC</b>     | contrasting colour                 |
| <b>CH</b>     | chain (crochet)                    |
| <b>CM</b>     | centimetre                         |
| <b>CN</b>     | cable needle                       |
| <b>CONT</b>   | continue                           |
| <b>DC</b>     | double crochet (UK crochet)        |
| <b>DEC</b>    | decrease                           |
| <b>DPN(S)</b> | double-pointed needle(s)           |
| <b>EST</b>    | established                        |
| <b>FOLL</b>   | following                          |
| <b>G</b>      | grams                              |
| <b>IN</b>     | inch                               |
| <b>INC</b>    | increase/increasing                |
| <b>K</b>      | knit                               |
| <b>KFB</b>    | knit into front and back of stitch |
| <b>K2TOG</b>  | knit the next two sts together     |
| <b>KWISE</b>  | knitwise                           |
| <b>LH</b>     | left hand                          |
| <b>M</b>      | metre(s)                           |
| <b>MM</b>     | millimetres                        |
| <b>MEAS</b>   | measures                           |
| <b>M1</b>     | make 1 (increase 1 st)             |
| <b>M1L</b>    | make 1 left                        |
| <b>M1R</b>    | make 1 right                       |
| <b>M1P</b>    | make 1 purl                        |
| <b>MB</b>     | make bobble                        |
| <b>MC</b>     | main colour                        |
| <b>P</b>      | purl                               |
| <b>PATT</b>   | pattern                            |
| <b>P2TOG</b>  | purl 2 together                    |
| <b>PB</b>     | place bead                         |
| <b>PFB</b>    | purl into front and back of stitch |
| <b>PM</b>     | place marker                       |
| <b>PREV</b>   | previous                           |
| <b>PSSO</b>   | pass slipped st over               |
| <b>PWISE</b>  | purlwise                           |

|                  |                                                                  |
|------------------|------------------------------------------------------------------|
| <b>REM</b>       | remaining                                                        |
| <b>REP(S)</b>    | repeat(s)                                                        |
| <b>REV ST ST</b> | reverse stocking stitch                                          |
| <b>RND(S)</b>    | round(s)                                                         |
| <b>RH</b>        | right hand                                                       |
| <b>RS</b>        | right side                                                       |
| <b>SKPO</b>      | slip 1, knit 1, pass slipped st over                             |
| <b>SK2PO</b>     | slip 1, knit 2 stitches together, pass slipped st over           |
| <b>SL1</b>       | slip 1 stitch                                                    |
| <b>SL ST</b>     | slip stitch                                                      |
| <b>SM</b>        | slip marker                                                      |
| <b>SSK</b>       | slip 2 sts (one at a time), knit 2 slipped stitches together tbl |
| <b>SSP</b>       | slip 2 sts (one at a time), purl 2 slipped stitches together tbl |
| <b>ST(S)</b>     | stitch(es)                                                       |
| <b>ST ST</b>     | stocking stitch                                                  |
| <b>TBL</b>       | through back loop                                                |
| <b>TOG</b>       | together                                                         |
| <b>W&amp;T</b>   | wrap & turn                                                      |
| <b>WS</b>        | wrong side                                                       |
| <b>WYIB</b>      | with yarn in back                                                |
| <b>WYIF</b>      | with yarn in front                                               |
| <b>YB</b>        | yarn back (no increase)                                          |
| <b>YD</b>        | yard(s)                                                          |
| <b>YF</b>        | yarn forward (no increase)                                       |
| <b>YO</b>        | yarn over                                                        |
| <b>YRN</b>       | yarn round needle                                                |



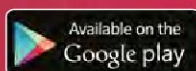


# Yarnwise

*written by knitters, for knitters*



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# Off-the-case KNITTING

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*Inspiration for a design can come from anywhere, Andi Smith reveals  
how Miss Marple's knitting sparked her latest creation*

BY: ANDI SMITH

Looking back, I don't remember if I first met Miss Marple via radio play, book or film, but we were a household of voracious readers so it was probably through her paper incarnation. In our house, little distinction was made between books for children and books for adults. A good story was a good story, regardless of the target audience and we frequently shared books. I do remember getting into trouble at school (probably aged eight or nine) for bringing in *The Mirror Crack'd* as my silent reading book. The teacher was appalled and confiscated it, sending a note home asking my mum to send me in with something a little more age-appropriate (or however it would have been stated in the less PC early '70s), providing me with some children's adventure story to read instead. Little did anyone know that I was secretly reading mum's copy of *The Exorcist* at the same time and scaring myself silly!

Seriously, what better way to encourage a child to read Agatha Christie than a public confiscation? I was hooked! I do recall an absolute delight in curling up with a good mystery as a child, and anything from the early 1900s just sweetened the pot for this budding history buff.

## Mystery frustration

The Enid Blyton stories that my primary school endorsed soon became GK Chesterton's Father Brown series, along with Doyle and Christie. I was always frustrated (and still am to this day) by a case too easily solved or by a story so convoluted that putting the pieces together at the end and

solving the case seemed more like the author running out of pages than a natural conclusion.

All these years later, mysteries remain my go-to reading preference. I love re-reading them; taking the time to consciously slow down and absorb each sentence, rather than the initial rush-read to get to the 'who-dunnit' part.

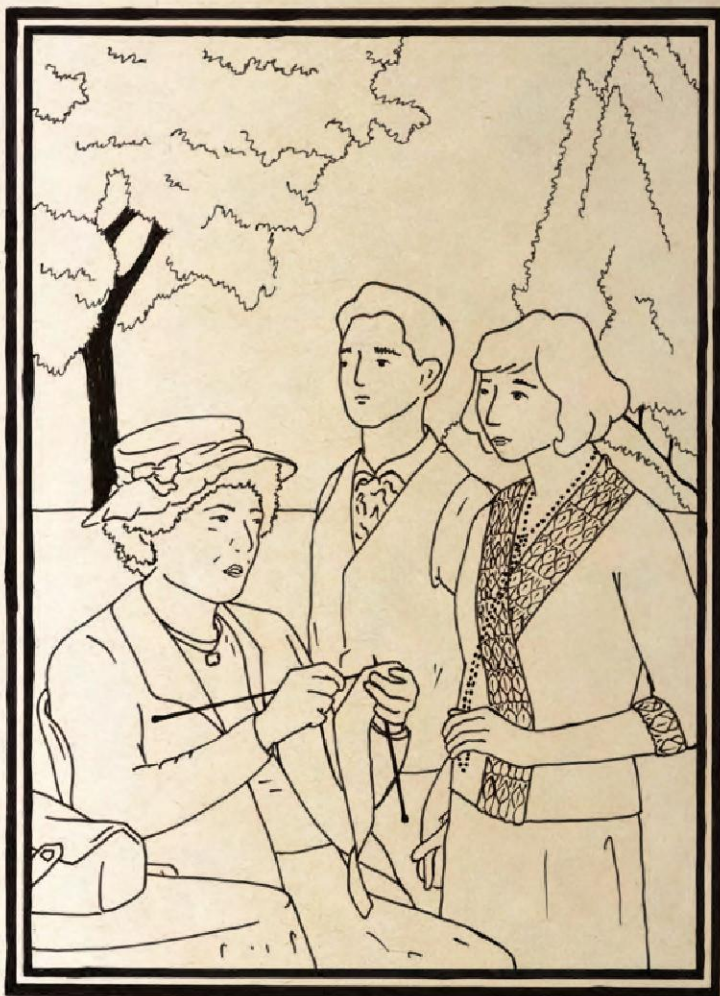
Agatha Christie wrote Miss Marple's adventures over many decades of the 1900s, yet I always find myself reading, hearing and visualizing Marple as Margaret Rutherford. The Grand Old Dame of British movies and stage typified Miss Marple's pioneer style; a single lady living life to the fullest between the wars. Always observing, extrapolating and cleverly drawing conclusions, whilst sharing that knowledge in such a down-to-earth, matter-of-fact manner. Her altruism is displayed in all of Christie's books; indeed, I find Miss Marple to be the most human of Christie's protagonists and this is probably why she continues to be so beloved by so many.

So, what would Miss Marple knit? We've all seen images of her knitting; in fact, the very first visual representation of Miss Marple shows her knitting. So, we know what craft she does, but what would it create?

## Marple's pattern library

Socks for the postman in Marple's fictional hometown of St Mary Head? A cardigan for the brother of Betsy, her new housemaid in training? Would she have many works-in-progress? I think perhaps not. Leaving ends unraveled and not fitting pieces together simply isn't in her nature. She is





most definitely a one-project-at-a-time knitter!

I do, however, think that Miss Marple has two distinct knitting styles; first she would have a good stocking stitch pattern for those times when she is busy working on a case. The repetitive stitches relax the brain and really allow thoughts to percolate. She would need knitting that could be put down and picked up without conscious thought. A project that is versatile, practical and well executed, while still an 'easy' knit. Scarves, raglan jumpers and hats spring to mind.

Then there would be her 'off-the-case' knitting, not undertaken too often and always with altruism and Good Old British Practicality in the forefront. Would it have cables or lace? Absolutely! Would Miss Marple take an existing pattern and alter it to add just a hint of spice? Again, a resounding 'yes!' But, my gut also tells me that she would make stunning items quietly, without showcasing them, even perhaps without the recipient knowing who had created such a treasure.

And this is where I really got hooked! The story behind the second knitting style of Miss M came to me so quickly, I knew it was the right thing to design. Imagine, if you will...

Miss Marple sat knitting on a brisk, autumnal day. There's a fire crackling in the hearth, a cup of tea by her side and the lady in question is lost in the joy of knitting with beautiful yarn. She is somewhat startled to look up and see the Vicar's wife standing in the doorway.

mesmerized by what she sees.

I'll be the first to admit that catching the incomparable Miss M unawares is indeed a rarity, but as knitters, we've all been in that situation to perhaps we can forgive our favourite sleuth for her lapse in attention just this once?

She quickly puts the knitting into a basket and asks the lady to join her in a spot of tea. Noticing her embarrassment, the Vicar's wife perhaps decides not to talk, but curiously gets the better of her, and she finally whispers, "What is that beautiful creation on your needles?"

I envision Miss Marple sighing, thinking for a moment and settling in for a good chat.

"Do you remember the jumble sale you had a few years ago when all those clothes were donated from the Manor House? All that frivolous nonsense from their youngest daughter? Yes, the one who ran off with... well, less said the better, I suppose. Anyway, amongst all those things I found three cardigans that Nanny had knitted for the younger children. All in the same yarn, and hardly a hole or pull in any of them. Can you believe there was silk and cashmere in the yarn? For children? I had thought to repair them and send them on to the orphanage when I got a letter from Sarah Mayhew.

"My dear, do you remember the Mayhews, who lived in the old Parsonage? When Mr Mayhew died, his wife and the two girls moved in with her sister in Brighton? Well, the eldest girl, Poppy, is getting married in June and kindly invited me to attend. I don't know why the invitation reminded me of the cardigans, but I thought I could repurpose the yarn and make a nice jacket for Poppy to wear on her honeymoon. It's just a simple kimono style really, but the lace adds a nice touch and she'll be able to use it for a few years, I think."

So, there you have it. When considering what Miss Marple would knit, one is indeed spoiled for choice. I am sure the lady was an expert stitcher, quick to alter patterns when she sees a more practical solution, a re-purposer of yarn and always with a good story to tell.

**Turn to page 80 to make Miss Marple's wedding gift Kimono!**

Andi Smith was born in Yorkshire and moved to the US about 20 years ago. She spends a lot of her time volunteering and uses yarn as her therapy. Andi has been designing for over ten years and knitting for 40. She is the author of *Big Foot Knits* and is *knitbri* on Ravelry. Andi designed the *Jumble Sale Kimono for the Widow Mayhew's Daughter* overleaf for the latest *What (else) would Madame Defarge Knit?* book, published by Cooperative Press (prices start at \$16.95 for a digital copy and is available from [www.cooperativepress.com](http://www.cooperativepress.com))



# Jumblesale Kimono

AKA *The Jumble Sale Kimono for the Widow Mayhew's Daughter*, which was inspired by Miss Marple's off-duty knitting

## DESIGNER ANDI SMITH

Andi Smith was born in a little town in Yorkshire and moved to the US about 20 years ago. She spends the majority of her time volunteering and uses yarn as her therapy. Knitting is never far from her hands. Andi has been designing for over ten years and knitting for 40. She is knitbrit on Ravelry.

This pattern is one of many literary inspired patterns in *What (else) would Madame Defarge knit?* by Cooperative press, available from [www.cooperativepress.com](http://www.cooperativepress.com). Prices start at \$16.95 for a digital version.

## DIFFICULTY INTERMEDIATE

### SKILLS USED

- Increasing
- Decreasing
- Simple cables
- Working from charts (optional)
- Seaming

### YARN USED

- Fibe Optic Yarns, Kashmir
- 80% superwash merino, 10% cashmere, 10% silk
- 114g/381m/420yd
- Colour: Sage Batik

### TENSION

- Work 23 sts and 31 rows to measure

10x10cm/4x4in in stocking stitch using 3.75mm (US 5) needles (or size needed to obtain tension)

### NOTIONS

- Set of five 2.75mm (US 2) DPN or circular needles
- 3.75mm (US 5) straight or circular needles
- Cable needle
- Tapestry needle
- Stitch holder
- Two stitch markers

“This modern take on a kimono jacket brings back the elegance of days gone by. Elevated with Japanese lace around the front, hem and three-quarter sleeves, this kimono is stylish and deceptively simple. While it's probably a bit flashy for Miss Marple herself, it is still tasteful and genteel enough to happily live in her knitting basket.”

## SPECIAL ABBREVIATIONS

**2/2 RC:** Slip 2 sts onto cn and hold in back of work, k2, k2 from cn

**2/2 LC:** Slip 2 sts onto cn and hold in front of work, k2, k2 from cn

## SPECIAL STITCH PATTERNS

### Chart A

(12-stitch repeat)

**Row 1 (RS):** P3, k4, p1, k4.

**Row 2 (WS):** P4, k1, p4, k3.

**Row 3:** P3, k2, yo, k2tog, p1, ssk, yo, k2.

**Row 4:** P3, p1tbl, k1, p1tbl, p3, k3.

**Row 5:** P3, k1, yo, k2tog, k1tbl, p1, k1tbl, ssk, yo, k1.

**Row 6:** P2, (k1, p1tbl) twice, k1, p2, k3.

**Row 7:** P3, yo, k2tog, (p1, k1tbl) twice p1, ssk, yo.

**Row 8:** P1, k2, p1tbl, k1, p1tbl, k2, p1, k3.

**Row 9:** P3, k1, p2, k1tbl, p1, k1tbl, p2,

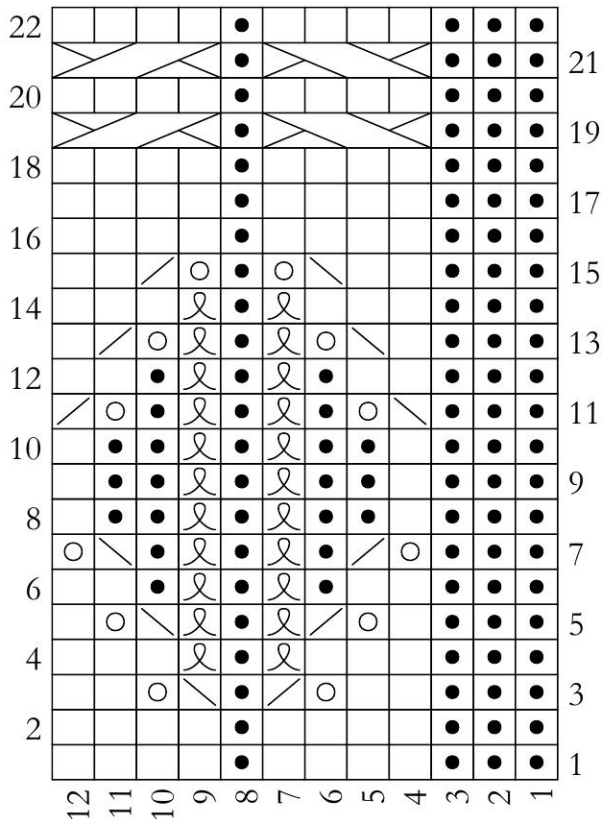
|                      |    |      |     |       |       |       |     |        |
|----------------------|----|------|-----|-------|-------|-------|-----|--------|
| <b>Finished bust</b> | 89 | 99   | 109 | 119.5 | 129.5 | 139.5 | 150 | cm     |
|                      | 35 | 39   | 43  | 47    | 51    | 55    | 59  | in     |
| <b>Length</b>        | 71 | 73.5 | 76  | 78.5  | 81.5  | 81.5  | 84  | cm     |
|                      | 28 | 29   | 30  | 31    | 32    | 32    | 33  | in     |
| <b>Yarn used</b>     | 3  | 4    | 4   | 5     | 5     | 6     | 7   | skeins |







## CHART A



## KEY

- RS: k; WS: p
- RS: p; WS: k
- RS: k-tbl; WS: p-tbl
- yo
- k2tog
- ssk
- 2/2 RC
- 2/2 LC

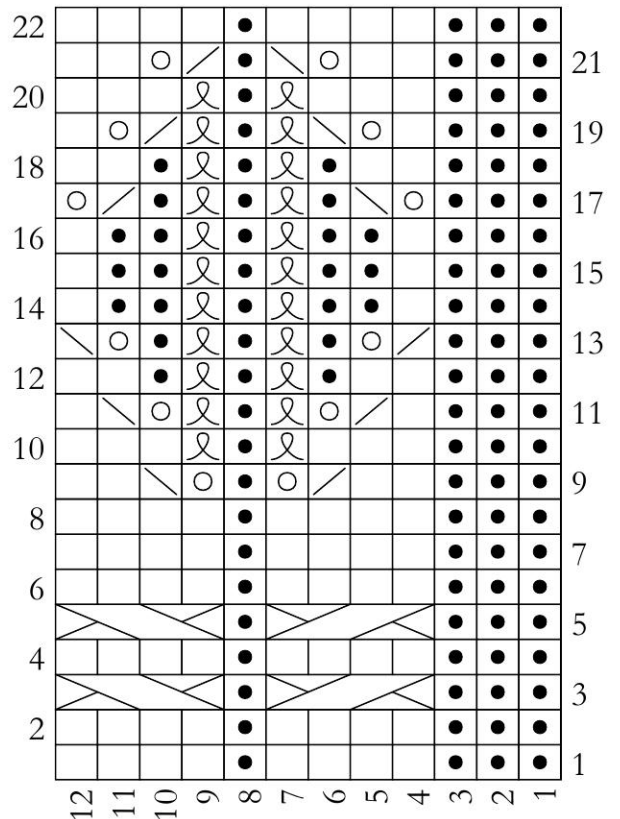
- k1.
- Row 10:** P1, k2, p1tbl, k1, p1tbl, k2, p1, k3.
- Row 11:** P3, ssk, yo, p1, (k1tbl, p1) twice, yo, k2tog.
- Row 12:** P2, (k1, p1tbl) twice, k1, p2, k3.
- Row 13:** P3, k1, ssk, yo, k1tbl, p1, k1tbl, yo, k2tog, k1.
- Row 14:** P3, p1tbl, k1, p1tbl, p3, k3.
- Row 15:** P3, k2, ssk, yo, p1, yo, k2tog, k2.
- Row 16:** P4, k1, p4, k3.
- Row 17:** P3, k4, p1, k4.
- Row 18:** P4, k1, p4, k3.
- Row 19:** P3, 2/2 RC, p1, 2/2 LC.
- Row 20:** P4, k1, p4, k3.
- Row 21:** P3, 2/2 RC, p1, 2/2 LC.
- Row 22:** P4, k1, p4, k3.

## Chart B

(12-stitch repeat)

- Row 1 (RS):** P3, k4, p1, k4.
- Row 2 (WS):** P4, k1, p4, k3.
- Row 3:** P3, 2/2 RC, p1, 2/2 LC.
- Row 4:** P4, k1, p4, k3.
- Row 5:** P3, 2/2 RC, p1, 2/2 LC.
- Row 6:** P4, k1, p4, k3.
- Row 7:** P3, k4, p1, k4.
- Row 8:** P4, k1, p4, k3.
- Row 9:** P3, k2, k2tog, yo, p1, yo,

## CHART B



- ssk, k2.
- Row 10:** P3, p1tbl, k1, p1tbl, p3, k3.
- Row 11:** P3, k1, k2tog, yo, k1tbl, p1, k1tbl, yo, ssk, k1.
- Row 12:** P2, k1, p1tbl, k1, p1tbl, k1, p2, k3.
- Row 13:** P3, k2tog, yo, p1, k1tbl, p1, k1tbl, p1, yo, ssk.
- Row 14:** P1, k2, p1tbl, k1, p1tbl, k2, p1, k3.
- Row 15:** P3, k1, p2, k1tbl, p1, k1tbl, p2, k1.
- Row 16:** P1, k2, p1tbl, k1, p1tbl, k2, p1, k3.
- Row 17:** P3, yo, ssk, p1, k1tbl, p1, k1tbl, p1, k2tog, yo.
- Row 18:** P2, k1, p1tbl, k1, p1tbl, k1, p2, k3.
- Row 19:** P3, k1, yo, ssk, k1tbl, p1, k1tbl, k2tog, yo, k1.
- Row 20:** P3, p1tbl, k1, p1tbl, p3, k3.
- Row 21:** P3, k2, yo, ssk, p1, k2tog, yo, k2.
- Row 22:** P4, k1, p4, k3.

## BACK

Using larger needles and the long-tail method, cast on 100 (112: 122: 134: 146: 158: 170) sts.

Cast  
ON



Work on st st, beg with a knit (RS) row, until back measures 51 (52: 54.5: 56: 53.5: 49.5: 52)cm or 20 (20½: 21½: 22: 21: 19½: 20½)in ending with a WS row.

### Shape Neck Edge

**Row 1:** K65 (73: 80: 88: 96: 104: 112), turn.

**Row 2:** Cast off 30 (34: 38: 42: 46: 50: 54) sts, knit to end of row.

Place a removable stitch marker in the centre of bound-off sts.

You will now be working with the facing 35 (39: 42: 46: 50: 54: 58) sts only.

**Row 3:** Knit to the last 3 sts, k2tog, k1.

**Row 4:** Purl.

Rep Rows 3 and 4 until 20 (22: 24: 26: 28: 32: 36) sts rem, ending with a WS row.  
Cast off.

Now working on the rem 35 (39: 42: 46: 50: 54: 58) sts:

**Row 1:** Knit.

**Row 2:** Purl.

**Row 3:** K1, ssk, knit to end.

**Row 4:** Purl.

Rep Rows 3 and 4 until 20 (22: 24: 26: 28: 32: 36) sts rem, ending with a WS row.  
Cast off. Pm in the centre of the last row.

## RIGHT FRONT

Using larger needles and the long-tail method, cast on 40 (46: 52: 58: 64: 70: 76) sts.

Work in St st, beg with a knit (RS) row, until right front measures 10 (11.5: 12.5: 14: 15: 15: 16.5)cm or 4 (4½: 5: 5½: 6: 6: 6½)in ending with a WS row.

### Shape Neck Edge

**Row 1:** (RS): K1, ssk, knit to end.

**Row 2:** Purl.

**Row 3:** Knit.

**Row 4:** Purl.

Rep Rows 1-4 until 20 (22: 24: 26: 28: 32: 36) sts rem.

Work even in st st until right front measures 61 (63.5: 66: 68.5: 67.5: 63.5: 66)cm or 24 (25: 26: 27: 26½: 25: 26)in, ending with a WS row. Cast off.

## LEFT FRONT

Using larger needles and the long-tail method, cast on 40 (46: 52: 58: 64: 70: 76) sts.

Work in st st, beg with a knit (RS) row, until left front measures 10 (11.5: 12.5: 14: 15: 15: 16.5)cm or 4 (4½: 5: 5½: 6: 6: 6½)in ending with a WS row.

### Shape Neck Edge

**Row 1:** (RS) Knit to last 3 sts, ssk, k1.



**Row 2:** Purl.

**Row 3:** Knit.

**Row 4:** Purl.

Rep Rows 1-4 until 20 (22: 24: 26: 28: 32: 36) sts rem.

Work even in st st until left front measures 61 (63.5: 66: 68.5: 67.5: 63.5: 66)cm or 24 (25: 26: 27: 26½: 25: 26)in, ending with a WS row. Cast off.

## SLEEVES

(make 2)

Using larger needles and the long-tail method, cast on 63 (63: 69: 69: 75: 81: 81) sts.

Work 8 rows in st st, beg with a knit (RS) row.

**Row 9 (RS):** K1, m1R, knit to 1 st before end, m1L, k1.

**Rows 10-16:** Work in St st.

Rep Rows 9-16 until you have 75 (75: 87: 92: 98: 106: 112) sts.

Work even in st st until sleeve measures 32 (33: 33: 34.5: 32: 29: 30.5)cm or 12½ (13: 13: 13½: 12½: 11½: 12)in. Cast off loosely.

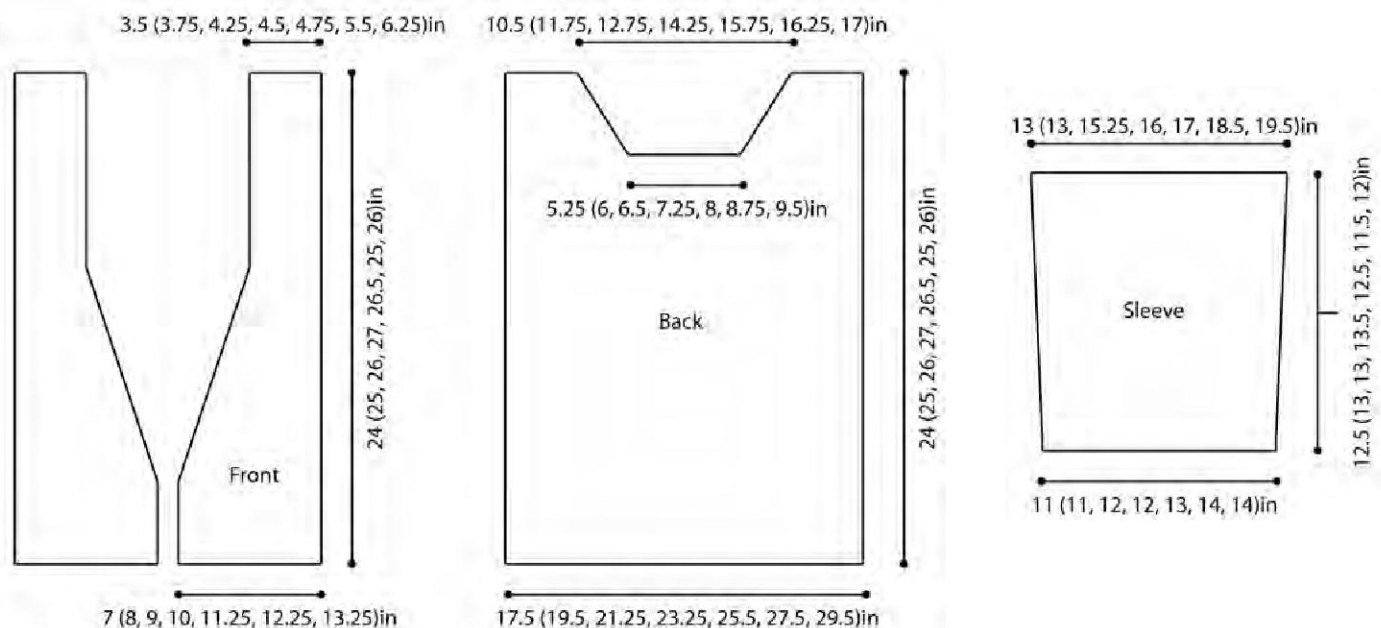
## SEAMING

With right sides together, sew shoulder seams.

Attach sleeves by folding each sleeve in half width-wise to find the centre stitch at the top of the sleeve. With right sides together, pin the centre stitch to one shoulder seam. Pin the sleeve to each side of the body, taking care to make sure that both sides are the same width and that both sleeves match for width once pinned. *Do not*







sew the arms of the sleeves at this point.

It's a good idea to pin both sleeves before seaming them, just to make sure that all sides measure the same.

Once both sleeves are balanced, sew them to the body of the kimono.

Next sew the body's front sides to the back. *Do not sew the arms of the sleeves at this point.*

## WELTS

### Bottom welt

Using smaller needles, cast on 219 (243: 279: 315: 327: 339: 363)sts.

**Row 1:** Work Row 1 of Cable A (following either chart of written instructions above), repeating to last 3 sts, p3.

**Row 2:** K3, work Row 2 of Cable A, repeating to end.

Continue working rows 3-22 of Cable A, ending with a p3 on odd rows and beginning with a k3 on even rows.

Cast off loosely.

Wet block and pin the piece so that it is the same width as the width of your kimono. Once dry, and with right sides together, pin and sew the welt to the bottom of your kimono.

### Front welts

Measure the length from the bottom edge of the right front, along the inside edge, and around the neck, ending at the stitch marker in the centre of the back-of-neck. Doubling this number should give the total welt length, but measure the left side as for the right to be sure and record your numbers below. Use these measurements as the lengths for the two front welts. The first half will be knitted using chart A, then, at the halfway point, switch to chart B, to mirror the first side.

Total length of my welt: \_\_\_\_\_ cm/in;  
right side \_\_\_\_\_;  
left side \_\_\_\_\_.

Using smaller needles and long-tail method, cast on 41 (41: 41: 53: 53: 65) sts.

**Foundation row (WS):** P1, k3, [p4, k1, p4, k3] 3 (3: 3: 3: 4: 4: 5) times, p1.

**Row 1:** K1, Cable A 3 (3: 3: 3: 4: 4: 5) times, p3, k1.

**Row 2:** P1, k3, Cable A 3 (3: 3: 3: 4: 4: 5) times, p1.

Continue working Cable A as established until, when slightly stretched, the front welt reaches the length required. You will now switch to Cable B, using your end point in Cable A as your starting point in Cable B in order to create a mirror image of the welt you've just knitted.

Continue with Cable B in the stitch configuration as established until the second half matches your measurements above.

Cast off and wet block. When dry and with right sides together, back-stitch the welt to the kimono, making sure that the centre stitch is matched with the marker at the centre back of the jacket.

### Sleeve welt

Using smaller needles and long-tail method, cast on 84 (84: 96: 96: 108: 120: 120) sts.

Work Rows 1-22 of Cable A. Cast off and wet block to the width of your sleeve. Pin and sew, then sew side of sleeve from bottom of welt to armhole.

## FINISHING

Weave in all remaining ends and block. Use a shawl pin to fasten the kimono together at the base, or let it fall loosely.

**Cast OFF**



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# A little birdie **told me...**

Once a commonplace bird, the Hen Harrier is, sadly, now rarely seen in our skies. Helen Barker speaks to the RSPB to find out why the charity has turned to knitting to help educate local communities

It has been said that seeing a Hen Harrier hovering above in crisp blue skies is a magical and wondrous experience. Now though, numbers of these graceful creatures are so small that the RSPB (Royal Society for the Protection of Birds) has launched Project Skydancer to help promote awareness of their plight and hopefully increase numbers.

Locals close to the Hen Harrier's natural nesting sites are being educated about the birds in many ways, including

the use of knitted props. Blánaid Denman is the Skydancer Engagement Officer and explains that the knitted hen harriers are part of the RSPB's four-year project (which ends October 2015) aimed at raising awareness and promoting the conservation of Hen Harriers, which is England's most threatened bird of prey. She says, "Most people have never seen a Hen Harrier, but once seen it is rarely forgotten. This bird is a beautiful agile hunter, and the aerobatic sky dancing

courtship displays are among the most awesome wildlife spectacles in Britain." Unfortunately, although this bird was once an iconic feature in the upland landscape there was only one successful nesting pair in the whole of England in 2012 making it a bird on the brink of extinction.

## **HISTORY MATTERS**

Hen harriers have existed in the UK for many years — they even featured in the very first printed book of British Birds in 1544. However, numbers in the UK really started to decline thanks partly due to the Victorians and their increased love of grouse shooting. By 1900, hen harriers were fundamentally

**This bird is a beautiful agile hunter, and the aerobatic sky dancing courtship displays are among the most awesome wildlife spectacles**





Blánaid talks to West Woodburn School and gains some eager volunteers



Hen Harriers in their natural habitat

driven to extinction on mainland Britain, with only a few pairs breeding on Orkney and the Northern Isles. Blánaid explains that due to changing land uses it was possible for Hen Harriers to “naturally re-colonise Scotland in the 1930s, gradually returning to England and Wales in the 50s.” As a result of the reemergence back into the UK wildlife, they are now thought to have the highest level of legal protection available to wildlife under both British and European law.

### LEARNING FROM THE PAST

Unfortunately, shooting as sport is still popular today, especially in the upland communities and something had to be done to raise awareness and promote the conservation across the North of England. The Skydancer Project is funded by the Heritage Lottery Fund, United Utilities and supported by the Forestry Commission. Blánaid explains that the initiative has been set up to engage directly with gamekeepers by attending game fairs for example, demonstrating simple management techniques by discussing ‘diversionary feeding’ and educating the local communities and the wider public in the areas where these birds should be.

Blánaid says, “Unlike buzzards, red kites and kestrels, which are familiar, everyday sights to many people, hen harriers and their moorland habitat exist in remote and often inaccessible locations. A lot of people are upset about the threat to rhinos in Africa in the news at the moment, yet they have no idea about this beautiful bird that is disappearing from their doorstep.” It is with this passion, Blánaid and her team of volunteers work with local primary and secondary schools as well as providing community talks, guided walks and events where they offer free Hen Harrier-themed assemblies and workshops.

### The Manifesto

Throughout the Skydancer funded four-year project, the aim is to:

- Safeguard hen harriers and their habitat with nest protection schemes
- Continue to work closely with landowners, manager and game organisations to find solution to conflict so that hen harriers and grouse moors can thrive alongside one another.
- Work with local communities to educate and enthuse them about hen harriers
- Help you learn more about hen harriers and experience them for yourself

**A lot of people are upset about the threat to Rhinos, yet they have no idea about this beautiful bird that is disappearing from their doorstep**



The puppets are so much fun and a great way to capture people's imagination

### YOUNG AUDIENCES

The hardest thing for the group so far however has been introducing the projects into the classrooms as slide shows are all well and good, but they tend to hold limited interest. The group had to entice and excite the children and get them engaged in this bird of prey. Blánaid says, "We were toying around with a few different ideas when someone said to our volunteers, Fariha and Siobhán, who we all know are keen knitters, 'Fancy knitting us a pair of puppets?' It was meant as a joke but the two of them turned around and said, 'Absolutely!' The kids love them, they're fascinated by these birds and the puppets really bring them to life."

It was at this point they knew they were onto a winner of an idea. "We've launched 'Knit a Hen Harrier' appeal simply because we'd love people all over the country to start knitting hen harriers! The puppets are so much fun and a great way to capture people's imaginations. Knitters can send us the photos of their finished puppets and stories of how they've used them and we will publish them on our blog. If they'd like to go a step further and donate their puppets to the project, each pair will go to an education volunteer to use with schools."

For more information on this worthwhile cause, head to [www.rspb.org.uk/skydancer](http://www.rspb.org.uk/skydancer). If you want to get involved and knit some Hen Harrier puppets, the knitting pattern can be downloaded from [www.rspb.org.uk/skydancer/getinvolved](http://www.rspb.org.uk/skydancer/getinvolved). We'd love to hear from you if you do!

RSPB



Siobhán, one of the creators of the Hen Harrier puppets

## A WORD FROM THE DESIGNER AND KNITTERS

Both Fariha and Siobhán took the challenge on board. Here are their stories:

**>> Siobhán says** "It all started on a cold Monday afternoon in the RSPB Lancaster Office. I had been telling the RSPB Northern Region Youth and Education Officer about the knitted hand puppets that Fariha makes and before I knew what was happening I was volunteering to design and make knitted Hen Harrier puppets that could sky dance."

"The first thing I did was to get some graph paper and design a female Hen Harrier. I then transferred the design to an Excel spreadsheet and emailed it to Fariha who decided that she would like to start knitting a male, so once again I designed a pattern. The next week when I was volunteering in the Lancaster office, Fariha and I showed the designs to members of the Conservation team, as they wanted to make sure that the hen harriers had the correct diagnostic features. Once we were happy with the design, we went shopping for yarn."

"After a few adjustments to the chart, I completed the first female Hen Harrier. Next, we had to decide to use yellow felt and black eyes. For the beak, we tried covering pipe cleaners with cotton but this was too flimsy so ended up knitting them."

"The harriers were almost complete; all they needed now were some feathers. We discussed whether to use artificial or real feathers. It is difficult to obtain real feathers from suitable sources so we opted for artificial feathers, which we painted to obtain the barring (markings, found on the female bird."

**>> Fairha says** "I remember vividly the first time I saw Hen Harriers sky dancing. Aged ten, I was on holiday with neighbours and I remember Mr Riley, misty-eyed, telling me when he had first seen these birds and how he was saddened that he could no longer see them because of his cataracts. He asked me to describe what I saw. I struggled then to describe how I felt and all these years later I still do, the only thing I can say is that it is a display once witnessed that will not be forgotten."

"Much of my childhood was spent in the Forest of Bowland and I was privileged enough to see these birds on a regular basis. Last year, I heard that there were no more breeding pairs of Hen Harriers in Bowland and discovered the Skydancer project and wanted to get involved. As someone who is not a very proficient knitter it wasn't easy. After spending all Christmas knitting the male I was told that I had got the wings inverted putting a white triangle where there should have been a grey one and vice versa. So I spent a sheepish night undoing all my hard work and starting again. Siobhán" patience got me through the orders of sourcing synthetic feathers, trying to construct a beak and generally feeling completely out of my depth. However, the end result was worth it."

It makes me happy to think that the next generation will learn about these birds and their conservation. Hopefully Hen Harriers will breed again in England so more people will get the chance to see them sky dance."

RSPB



Hen Harrier puppets helping to raise awareness



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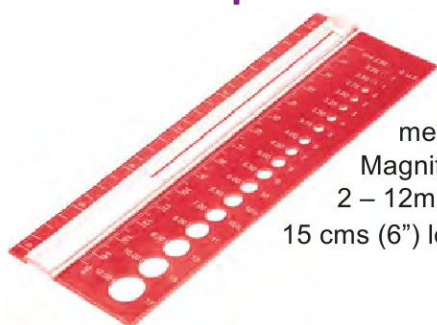
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# Grace Hat

A simple design, embellished with vintage findings, this elegant and stylish hat can be customised to match an infinite number of outfits and occasions!



## DESIGNER THERESSA SILVER

I took up knitting because I was tired of being haunted by my grandmother's needles which were sitting, loved but unused, on a shelf. Having a science background, I quickly fell in love with the mathematical and technical aspects of knitting. I've been designing and sewing clothes for most of my life and discovered that the flexibility of knit fabric opens up a whole new realm of possibilities which inspires me to test the limits and create the unexpected. I live in Oregon with my husband, son, five cats, and a dog; all of whom participate one way or another in the knitting process. I can be found on Ravelry as argentgal.

"Named for the always elegant Grace Kelly, this formal version of the pillbox hat is stiffened with a buckram insert. These smaller hats are meant to perch on top of the head, held in place with a hat pin or by sewing combs or clips into the edge. Directions are given for customising the finished size to give you the exact fit desired. This hat is the perfect classic look for a wedding or elegant evening out, and the sky's the limit when it comes to embellishing. A variety of different veil materials, ribbons, buttons, rhinestones and beads can be used to make it shine for your special day. The lovely white confection is shown with French netting, a dupioni silk fabric bow and vintage glass buttons. The over the top red creation is shown with horsehair braid and vintage Bakelite buttons."

## DIFFICULTY BEGINNER

### SKILLS USED

- Increasing
- Decreasing
- Knitting in rounds
- Seaming

### MEASUREMENTS

- Custom sizes
- Finished circumferences of samples:  
White 44.4cm/17½in  
Red 52.7cm/20¾in

### YARN USED

- Cascade Yarns, Cash Vero**
- 55% merino wool, 33% microfibre acrylic, 12% cashmere
- 50g/90m/98yd

- Colours: 001 White; 020 Red – 1 skein (or 2 skeins for hats larger than 52.7cm/20¾)

### TENSION

- Work 20 sts to measure 10cm/4in in stocking stitch using 4.5mm (US 7) needles or size required to obtain tension

### NOTIONS

#### Both hats

- 4.5mm (US 7) DPNs
- Stitch markers
- Tapestry needle
- 0.22m/¼yd buckram
- Sewing needle

- Matching thread

#### White hat embellishments

- 0.11m/0.125yd silk dupioni fabric
- 0.9m/1yd French netting
- Thread to match
- Assorted glass buttons
- Sewing needle

#### Red hat embellishments

- 0.68m/¾yd of 13.5cm/6in wide horsehair braid (preferably with a gathering thread along one edge)
- Matching thread
- Buttons
- Sewing needle











## SPECIAL STITCH PATTERNS

### Basic flat top pattern

Cast 8 sts. Divide them evenly between 3 DPNs and join to work in the round, taking care not to twist.

**Rnd 1:** Knit.

**Rnd 2:** (M1, k1, m1, k1) 4 times. 16 sts

**Rnd 3:** (K2, pm, k2) 4 times.

**Rnd 4:** (M1, knit to marker, sm, m1, knit to end of needle) 4 times. 8 sts inc'd.

**Rnd 5:** Knit.

Rep Rnds 4 and 5 until you have the required number of sts.

### PATTERN NOTES

Most hats have a great deal of structure and hold their shapes without any support. This effect is achieved by using stiff, sticky yarns and knitting them with smaller needles to create a tight fabric with lots of body. If substituting, you'll want to pick yarns that are more on the 'rustic' side. Generally, 100% wool works, but avoid the super soft drapey ones.

It is also important that you knit at the recommended tension. Not only will you get the finished size, but you'll also get the tight fabric needed. Knitting tightly can make your hands tired, so take plenty of breaks. If you are generally a loose

knitter it may take a little adjusting to get used to knitting at a tighter tension, but the final results are worth it!

### Blocking

Blocking is key to achieving a correct final shape. A number of household items come in handy for this. A flat topped hat will look best if blocked over an appropriately sized plate. The plate can be placed on top of a container or drinking glass to allow the sides to hang straight.

### Buckram Inserts

Buckram is a heavily starched mesh used in hat making. It can be cut to shape and sewn together to create a form for your hat.

A well stocked fabric store will carry it, or it can be ordered online from a millinery supply house.

### Calculate your Hat Size

Decide what finished circumference you would like, multiply it by 5, and then round your answer to the nearest multiple of 8. This is the final stitch count for the top and MUST be a multiple of 8.

The white sample was worked to 88 sts and has a circumference of 44.45cm/17½in.

The red sample was worked to 104 sts and has a circumference of 52.7cm/20¾in.

### Embellishments

If it can be fixed to the hat, it can be used as an embellishment! If you're really lucky, you've got your





grandmother's button box to rummage through. If not, check charity or antique shops. Etsy ([www.etsy.com](http://www.etsy.com)) is a great source of buttons. Real Bakelite buttons command fairly high prices, but be warned that some sellers label all old plastic buttons as Bakelite and charge accordingly. There are plenty of really cool buttons out there that aren't Bakelite.

Choose stiff fabrics that can stand up on their own, such as silk, dupioni or taffeta. Synthetics can be used as long as they are stiff, but the amounts needed are small enough that I'd encourage you to treat yourself to the silk! Tulle netting and ribbons are easily found at fabric stores. Check out the bridal section for things like beaded lace or horsehair braid. Get creative, be open to what you find and let your imagination go wild!

## HAT

Work the basic flat top (see Special Stitch Patterns) until there are the number of sts needed – see Pattern Notes for calculations.

### Sides

Purl 2 rnds.

Work even in st st (knit every rnd) for 6.4cm/2½in.

Purl 4 rnds.

Cast off all sts.

Weave in loose ends using the beginning tail to close up the hole at the top of the hat.

## FINISHING

Block to shape.

### Buckram Insert

Cut a rectangle of buckram so that the length is your finished circumference plus 0.5cm/¼in overlap and stitch to secure

Place the insert into the hat curling the reverse st edge around the cut edge of the buckram and whip stitch into place with sewing needle and thread.

### White Hat Embellishments

Cut a piece of fabric 11.5x106.5cm/4½x42in. Fold in half, right sides together, to create a 11.5x55.25cm/4½x21in rectangle.

Sew (with a 1.27cm/½in seam allowance) around the three raw edges, leaving a small opening in the middle of one side for turning. Do not sew the folded edge.

Clip the corners to reduce bulk and turn right side out. Press flat. Sew the opening closed.

Bring the two short edges together in the middle, overlapping slightly, to form the bow shape. Sew a line of gathering stitches through the middle, being sure to go through all the layers.

Gently gather the bow and secure the gathers.

Arrange the netting on the hat as desired and tack into place.

Sew on the bow.

Sew on the buttons.

### Red Hat Embellishment

Pull the gathering thread to completely gather one side of the material, forming a fan shape.

If your horsehair braid doesn't come with a gathering thread, you will have to add one yourself along one edge.

Tack the fan into place.

Sew on the buttons, arranging them to help cover and stabilise the gathers.

Cast  
ON

Cast  
OFF

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*"Crucially, no one told me I was knitting 'wrong' no one said I had to rip out my knitting, no one made fun of my newbie lack of knowledge"*

## Knit on the right side of the law

**The Knitting Police** – we've all heard of them.

Have you been unlucky enough to come across them?

I'm lucky (in a way) that I got into knitting when I did; about five years ago. Of course, that does mean I look back at all the years of my life before that and think, "What a waste – all that knitting time that I just *didn't* use." However, it did mean that I learned to knit in an environment that was warm and inviting, with Ravelry, blogs, podcasts, forums, Twitter and more ways for me to communicate with other knitters. It seemed like the mantra from all those sources was: "There is no right or wrong way. If you like what you're achieving, then it's fine."

For the most part I've had that experience in my 'real life' as well. An early project was a jumper for my son, knitted when I was pregnant (it's still in pieces somewhere in the attic; an early lesson for me in hating seaming so much I'll abandon a project rather than face it). Even though noises from friends were encouraging, I could see that something didn't look quite right about my stocking stitch.

I got a friend to watch me closely as I knit, and she soon realised that I was wrapping the yarn clockwise rather than anti-clockwise when I was purling, twisting those stitches. I finished the back the same way and knew to do it differently for my next project – but, crucially, no one told me I was knitting 'wrong', no one said I had to rip out my knitting, no one made fun of my newbie lack of knowledge. I had simply knit (or purled) in a different way, which created a slightly different fabric with slightly different features to plain stocking stitch.



**Rhian Drinkwater**  
is a knitting  
designer and  
journalist  
who blogs at  
[thecraftygeek.blogspot.com](http://thecraftygeek.blogspot.com)



### Evading the law

So far, even despite my early (and continued!) errors or 'differences', I've avoided the 'knitting police' – but oh, I've heard plenty of tales from knitters who weren't so lucky. Continental knitters, left-handed knitters, those who simply hold the yarn in a different way or pick an unusual type of stitch; they're often told they're "doing it wrong." As if there's any such thing, really, in knitting.

Of course, you want to be able to follow a pattern, or know if you're working something the way you intend to – I didn't actually want twisted stitches on my baby jumper, and it helps if I understand 'ssk' the same way as the designer of a pattern. It seems, however, that people who love to jump in and correct you (usually loudly and in public) are rarely concerned for your project fidelity – they just want to show you they're right.

Have you been confronted by the knitting police? How did you react?

The closest I came to a brush with the 'law' was in a yarn shop, only it was my yarn and needle choices, rather than my technique, that was questioned. I was after some DK yarn: all I wanted was to browse the selection, but I was immediately quizzed on what pattern I intended to knit with it, what needle size I was going to use – and then, of course, I was told in no uncertain terms that it was completely the wrong size to use with that yarn. There speaks a shop owner who has never heard of tension... Unsurprisingly, I didn't buy anything and never went back. Why does anyone think that telling someone unequivocally that they're wrong will cause anything but resentment? And why, when we're all just knitters who enjoy combining sticks and string to create beautiful results, do some feel the need to be so mean to each other?!

I have no idea, but until I do, I'll be in the corner, working with my yarn in my own way.



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